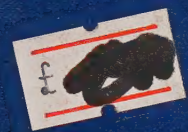


VICTORIA AND ALBERT MUSEUM
CATALOGUE OF
WATER COLOUR PAINTINGS



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VICTORIA AND ALBERT MUSEUM

CATALOGUE OF
Water Colour Paintings

BY BRITISH ARTISTS AND
FOREIGNERS WORKING IN
GREAT BRITAIN

REVISED EDITION

LONDON: PRINTED UNDER THE AUTHORITY
OF THE BOARD OF EDUCATION

1927

Publication No. 57 P.

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First printed 1927.

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NOTE

The Catalogue includes :—

- (a) Water colour paintings in the Department of Paintings and the Department of Engraving, Illustration and Design in the Victoria and Albert Museum.
- (b) Water colour paintings in the Bethnal Green Museum.
- (c) Water colour paintings circulated on loan to provincial museums and other institutions.
- (d) A certain number of drawings in pencil, pastel, chalk, etc. In the case of John Constable, R.A., all the drawings by him, in whatever medium, are included.

The registered number, the title, and the dimensions in inches of each picture or drawing are in most cases stated, the height being given before the width. If a picture has been presented to the Museum, the name of the donor is added.

In circulation signifies that a picture or drawing is in the Department of Circulation which lends objects to provincial institutions. Such a picture or drawing may therefore not be available for inspection at the Museum.

In E.I.D. signifies that a picture or drawing is in the Department of Engraving, Illustration and Design, and can be seen on application at the Students' Room, No. 71.

Owing to lack of space and other considerations, it is not possible to exhibit all the water colours in the Department of Paintings at the same time. The exhibits are changed from time to time, and visitors who wish to see water colours

which are not on exhibition, or to make inquiries about any of the items, should apply at the Students' Room, No. 71.

The particulars respecting the Artists have been compiled from various dictionaries of artists, works of reference, newspapers, periodicals, private sources, etc.

A complete inventory of all the drawings of all kinds in the Department of Paintings and the Department of Engraving, Illustration and Design, is kept up to date in the Students' Room, No. 71, where it is available for consultation by the public. Among these drawings are several categories executed in water colours—*e.g.* designs for theatrical scenery—which for various reasons have not been included in the present catalogue.

Photographs of the more important drawings can be supplied at a small cost from official negatives. Negatives and photographs of the less important drawings can be made by the official photographer in accordance with a tariff, a copy of which will be supplied at the Photograph Stall, or on receipt of a request addressed to the Director and Secretary of the Museum.

The last edition of this Catalogue appeared in 1908. It has been revised by Mr. B. S. Long, Assistant Keeper in the Department of Paintings, with the assistance of Mr. F. W. Stokes. Several hundred items acquired during the last twenty years are included for the first time.

ERIC MACLAGAN.

November, 1927.

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Abbreviation:—E.I.D.=The Department of Engraving, Illustration, and Design in the Museum.

ABBOTT, John White.

Born at Exeter in 1763. Was a pupil of Francis Towne (*q.v.*); studied the works of Gainsborough and other contemporary painters, and made copies from pictures and drawings by older masters. His uncle, James White of Exeter, took him to London and introduced him to Sir Joshua Reynolds, Sir George Beaumont, Benjamin West, and other artists and art patrons. Abbott exhibited at the Royal Academy from 1794 to 1821. He studied medicine, and practised as a surgeon. He never went abroad, and never sold any of his own pictures. He died at Exeter in 1851.

KERSWELL, DEVON. P. 59-1923.

$17\frac{7}{32}$ by $14\frac{13}{32}$. Signed, and dated 1813.

Given by Mrs. J. W. Abbott.

CANONTEIGN, DEVON, BETWEEN CHUDLEIGH AND ASHTON.
(*Fig. 7.*) P. 60-1923.

$14\frac{25}{32}$ by $13\frac{17}{32}$. Signed, and dated 1803.

Given by Mrs. J. W. Abbott.

Reproduced facing p. 40 of the *Connoisseur*, January 1925; on Plate 16 of the *Review of the Principal Acquisitions . . . 1923, 1926*; and facing p. 221 of E. B. Lintott's *Art of Water Colour Painting, 1926*.

BETWEEN WEREN AND GLARIS. After F. Towne. E. 3983-1923.

$7\frac{7}{8}$ by $10\frac{5}{8}$. Signed on back of mount.

In E.I.D. Given by Mrs. J. White Abbott.

LAKE OF GENEVA. After F. Towne. E. 3984-1923.

8 by $12\frac{3}{4}$. Signed on back of mount.

In E.I.D. Given by Mrs. J. White Abbott.

AT THE HEAD OF THE LAKE OF GENEVA—EVENING LIGHT
FROM THE RIGHT. After F. Towne. E. 3985-1923.

9 by $12\frac{1}{4}$. Signed on back of mount.

In E.I.D. Given by Mrs. J. White Abbott.

MENDRIS, NEAR COMO—MORNING LIGHT FROM THE RIGHT.
After F. Towne. E. 3986-1923.

10½ by 16⅝. Signed on back of mount.

In E.I.D. Given by Mrs. J. White Abbott.

VESUVIUS, NAPLES—MORNING LIGHT FROM THE RIGHT.
After F. Towne. E. 3987-1923.

8½ by 17⅞. Signed on back of mount.

In E.I.D. Given by Mrs. J. White Abbott.

LANDSCAPE, WITH UPROOTED TREE IN FOREGROUND. After
F. Towne. E. 3988-1923.

10¾ by 19¾. Signed on back of mount.

In E.I.D. Given by Mrs. J. White Abbott.

THE LANGDALE PIKES FROM LOW-WOOD. P. 23-1924.

9½ by 7⅓. Signed, and dated 1791 (at the back).

Given by Mrs. Fanny J. E. Douglas, grand-daughter of the artist.

VIEW NEAR CANONTEIGN, DEVON. P. 56-1924.

23⅓ by 21⅞. Signed, and dated 1803 (at the back).

Reproduced facing p. 222 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

VIEW NEAR CANONTEIGN, DEVON. P. 57-1924.

16¾ by 17½. Signed, and dated 1804 (at the back).

Reproduced on Plate 18 of the *Review of the Principal Acquisitions* . . . 1924, 1926.

VIEW NEAR FORDLANDS, A COUNTRY HOUSE NEAR EXETER.

P. 58-1924.

17¾ by 18¾. Signed, and dated 1825 (at the back).

Reproduced facing p. 223 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

LEITH, WITH KIRKCALDY ON THE COAST OF FIFESHIRE—FROM
THE BOTTOM OF ARTHUR'S SEAT. E. 323-1924.

3⅝ by 6⅞. Signed, and dated 1791 on mount.

In E.I.D. Given by Mrs. Fanny J. E. Douglas.

CORRA LINN, ONE OF THE FALLS OF THE CLYDE.

E. 324-1924.

9½ by 7½. Signed, and dated 1791 on mount.

In E.I.D. Given by Mrs. Fanny J. E. Douglas.

STONE BYERS LINN ON THE CLYDE.

E. 325-1924.

9¾ by 7½. Signed, and dated 1791 on mount.

In E.I.D. Given by Mrs. Fanny J. E. Douglas.

ON ULLSWATER, CUMBERLAND.

E. 326-1924.

by 9½. Signed, and dated 1791 on mount.

In E.I.D. Given by Mrs. Fanny J. E. Douglas.

THE QUEEN OF PATTERDALE. E. 327-1924.

4 $\frac{3}{8}$ by 2 $\frac{7}{8}$. Signed, and dated 1791 on mount.

In E.I.D. Given by Mrs. Fanny J. E. Douglas.

A SUBTERRANEAN PASSAGE TO THE QUARRY AT LIVERPOOL. E. 328-1924.

6 $\frac{1}{8}$ by 3 $\frac{5}{8}$. Signed, and dated 1791 on mount.

In E.I.D. Given by Mrs. Fanny J. E. Douglas.

FALL AT CLADISH. Circ. 426-1924.

9 $\frac{1}{2}$ by 7 $\frac{1}{4}$. *In circulation. Given by Mrs. Fanny J. E. Douglas.*

ABSOLON, John, R.I.

Born at Lambeth in May 1815. Was a pupil of Ferrigi, and after earning his living for a time by painting portraits, was employed by the Grieve family for about four years in painting figures in theatrical scenery. He first exhibited at the Suffolk Street Gallery in 1832. In 1835 he went to Paris. Returning a few years later, he became a member of the New Water Colour Society (now the Royal Institute) in 1838, for many years acted as its Treasurer, and was a frequent contributor to its exhibitions. About 1836 he married. In 1838 he and his wife went to Paris, where he practised for nearly a year as a miniature painter. In 1850 he helped T. Grieve and Telbin to produce the first diorama, "The Route of the Overland Mail to India." Besides painting landscapes and figure subjects in oil and water colours, he executed numerous drawings for book illustrations. Absolon was for some time a Member of the Institute of Painters in Oil Colours. He died on the 26th June 1895.

MONCONTOUR, BRITTANY. 440-1895.

14 $\frac{1}{2}$ by 11. Signed.

Perhaps the drawing exhibited as No. 11 at the winter exhibition held at the Institute of Painters in Water Colours in 1879.

LANDSCAPE, WITH CORNFIELD. 441-1895.

11 by 16.

A BOULOGNE FISHER-GIRL. 27-1899.

11 by 8 $\frac{3}{4}$. Signed.

Given by John Russell, Esq.

SKETCHES AT CRECY, AGINCOURT, ETC.

D. 154-1895 to D. 175-1895.

Two in water colours, two in pencil. Various sizes. *In E.I.D.*

ADAM, Robert, F.R.S.

Born at Kirkcaldy, Fifeshire, in 1728, the son of an architect; was educated at Edinburgh University. Became an

architect and landscape painter. In 1754-58 he travelled in France, Italy, Dalmatia, and Germany. He was appointed architect to George III. in 1762. In 1764 he and his brother James edited a work on the ruins of Diocletian's palace at Spalato. In 1768 they commenced the construction of the "Adelphi," a block of buildings erected on a part of the Thames shore which they had improved. In 1768 Robert Adam became M.P. for Kinross. He was a friend of Clérisseau (*q.v.*) and Piranesi. He died on the 3rd March 1792, and was buried in Westminster Abbey. He had an immense influence on architecture and decorative art in England. Forty of his romantic landscape drawings are at the Soane Museum (see an illustrated article by A. T. Bolton in the *Architectural Review*, vol. lvii. 1925, p. 28).

CLASSICAL LANDSCAPE, WITH CASCADE. 334-1872.

7 $\frac{7}{8}$ by 12 $\frac{1}{4}$.

ROCKY LANDSCAPE, WITH CASTLE. (*Fig. 11.*) 130-1890.

8 by 12 $\frac{3}{4}$.

LANDSCAPE, WITH CASTLE ON A ROCK. D. 1899-1889.

9 $\frac{5}{8}$ by 12 $\frac{3}{8}$.

In E.I.D.

The Department of E.I.D. contains numerous drawings of architectural details, etc., by R. Adam.

ADAMS, John Clayton.

Born in 1840. Exhibited at the Royal Academy (1863-1906), Suffolk Street, etc. His works are almost exclusively landscapes. He died at Ewhurst Hill, near Guildford, on the 20th June 1906.

LANDSCAPE, WITH BRIDGE.

15,302.

12 $\frac{1}{4}$ by 18 $\frac{1}{4}$. Signed.

In circulation.

ADDISON, William Grylls.

A painter and etcher who lived at various addresses in London, and exhibited from 1876 at the Royal Academy, Royal Society of British Artists, Royal Institute of Painters in Water Colours, etc. He died on the 3rd October 1904.

THE ELM WALK.

P. 62-1917.

21 $\frac{7}{8}$ by 31. Signed, and dated 1880.

Bequeathed by Henry L. Florence, Esq.

AGLIO, Agostino.

Born at Cremona on the 15th December 1777; was educated at Milan; studied at the Brera. Practised landscape paint-

ing at Rome, where he met William Wilkins, R.A. Travelled with Wilkins in Greece and Egypt, and came to England in 1803 to help him in the production of his "Magna Graecia" (1807). Executed lithographs, painted theatrical scenery, and decorated churches and other buildings. Published illustrated works on Mexican and other antiquities. Exhibited landscapes, etc., from 1807 to 1850 at the Royal Academy, British Institution, Suffolk Street, and elsewhere. Took part in the Westminster Hall competitions of 1844 and 1845. Died in London on the 30th January 1857, and was buried at Highgate.

TEMPIO DELLA TOSSE, TIVOLI. 912-1902.
12½ by 17. Signed. In opaque colour.

The Department of E.I.D. contains numerous drawings, some in water colour, of landscapes, figures, etc., by Aglio.

AIRY, Miss Anna, R.I., R.E., R.O.I.

OAK APPLES. P. 3-1916.
Sight measure, 10 by 15¾. Signed.
Given by A. E. Anderson, Esq.

ALBERT. *See* Markes, Albert Ernest.

ALEXANDER, R. G. D.

RAINY AFTERNOON. P. 23-1922.
8⅞ by 10¾. Signed. *Given by Lady Lugard, D.B.E.*

PASSING SUNSHINE. P. 24-1922.
8⅞ by 10¾. Signed. *Given by Lady Lugard, D.B.E.*

ALEXANDER, William.

Born at Maidstone on the 10th April 1767; was the son of a coachmaker, and was educated at Maidstone Grammar School. After studying in London under Pars and Ibbetson, he entered the Royal Academy Schools in 1784. In 1792 he accompanied Lord Macartney's embassy to China as draughtsman, returning in 1794. In 1795 he first exhibited at the Royal Academy. Alexander was appointed Professor of Drawing at the military college at Great Marlow in 1802, but resigned in 1808 on his appointment as keeper of the prints and drawings at the British Museum. He illustrated Barrow's *Travels in China* and Britton's *Architectural Antiquities*. He died at Maidstone on the 23rd July 1816.

- ON ONE OF THE RIVERS OF CHINA. 453.
 $6\frac{1}{4}$ by $9\frac{3}{4}$. Signed, and dated 1796. *In circulation.*
- WALTHAM CROSS IN 1812. 633.
 11 by $8\frac{1}{4}$. Signed.
- BARGES OF LORD MACARTNEY'S EMBASSY TO CHINA ON THE
 GRAND CANAL. 695.
 $9\frac{3}{8}$ by 14. *In circulation.*
- CHINESE SOLDIERS EXERCISING OUTSIDE THE WALLS OF A
 CITY. 696.
 $11\frac{1}{4}$ by $17\frac{7}{8}$. *In circulation.*
- SHIPPING. 87-1870.
 $8\frac{3}{4}$ by $14\frac{1}{16}$.
- CHINESE LADY, WITH ATTENDANT. 403-1874.
 $13\frac{1}{2}$ by $9\frac{1}{4}$. Signed. *In E.I.D.*
- EMPEROR OF CHINA'S GARDENS, IMPERIAL PALACE, PEKIN. 2930-1876.
 $9\frac{1}{4}$ by 14. Signed. *William Smith Bequest.*
- CHINESE OBSERVING THE BRITISH (LORD MACARTNEY'S)
 EMBASSY. 2931-1876.
 $9\frac{3}{8}$ by 15. *William Smith Bequest.*
- POO-TA-LA, OR GREAT TEMPLE OF FŌ, NEAR ZHEHOL IN
 CHINA. 82-1894.
 $9\frac{1}{4}$ by $13\frac{3}{4}$. Signed. *In circulation. Given by J. E. Taylor, Esq.*
- HIGHAM ABBEY, NEAR ROCHESTER. P. 59-1920.
 $5\frac{1}{16}$ by $7\frac{1}{16}$. Signed. Dated 1795.

The Department of E.I.D. also contains drawings by Alexander.

ALKEN, Henry.

A draughtsman and engraver, born in 1784; said to have been originally a huntsman, stud-groom, or trainer to the Duke of Beaufort. Received lessons from J. T. Barber, the miniature painter. Exhibited miniatures at the Royal Academy in 1801-2. He became well known by his pictures of sporting subjects, and produced illustrated works on sport, etc., from 1816. He was still living in 1849.

- FOX-HUNTING. 2967-1876.
 $9\frac{1}{4}$ by $13\frac{1}{4}$. *William Smith Bequest.*

SPORTSMEN IN A WOOD.	314-1887.
16 by 22.	<i>In circulation.</i>
FOX-HUNTING. In full cry.	2192-1899.
14½ by 20½. Pencil, tinted.	<i>In circulation.</i>

ALLEN, Joseph William.

Born at Lambeth in 1803 ; was the son of a schoolmaster and received his education at St. Paul's School ; worked for a time as assistant master at a Taunton school before taking up art. Returning to London, he painted theatrical scenery with Clarkson Stanfield and Tomkins ; he also produced landscapes, his early work being mainly in water colours. He exhibited occasionally from 1826 at the Royal Academy, British Institution, and the New Water Colour Society. He was one of the founders and afterwards the Secretary of the Society of British Artists, Suffolk Street, where he chiefly exhibited, and was drawing master at the City of London School from its foundation. He died in 1852.

LANDSCAPE, WITH A COTTAGE.	1945-1900.
9¼ by 13½. Signed, and dated 1836.	

LANDSCAPE, WITH FIGURES.	E. 3400-1922.
12½ by 8¾. Signed, and dated 1835.	
<i>In E.I.D. Given by Douglas Eyre, Esq.</i>	

ALLINGHAM, Mrs. Helen, R.W.S., née Paterson.

Born on the 26th September 1848, the daughter of a physician. Studied at the Royal Academy Schools ; was influenced by Frederick Walker (*q.v.*). Exhibited from 1870, principally at the Old Water Colour Society, of which she became an Associate in 1875 and a Member in 1890. Married William Allingham, an Irish poet, in 1874. Drew illustrations for the *Graphic* and the *Cornhill Magazine*, and for several books. Specialised in water-colour paintings of country cottages. Died at Valewood, Haslemere, on the 28th September 1926, and was cremated at Golder's Green.

COTTAGE AT CHIDDINGFOLD.	P. 20-1917.
15½ by 13. Signed. <i>Bequeathed by Henry L. Florence, Esq.</i>	
Reproduced in <i>Happy England</i> , 1903, by Marcus B. Huish, LL.B., Plate 44.	

ALLOM, Thomas, F.R.I.B.A.

Born in London on the 13th March 1804. Was articled in 1819 to Francis Goodwin, the architect. He travelled on

the Continent and in the East, drew many views of Continental cities for publication, contributed the illustrations for *Cumberland and Westmorland* and similar works, and made important drawings of the Houses of Parliament. Allom was one of the founders of the (Royal) Institute of British Architects. He exhibited from 1824 to 1871 at the Royal Academy, British Institution, and Suffolk Street. He died at Barnes on the 21st October 1872.

THE OPENING OF LONDON BRIDGE BY KING WILLIAM IV.
AND QUEEN ADELAIDE ON THE 1st AUGUST 1831.

917-1901.

7 $\frac{7}{8}$ by 11 $\frac{7}{8}$. Signed.

PÉRIGUEUX ON THE ISLE, BASSES-PYRÉNÉES. 1461-1902.

9 $\frac{7}{8}$ by 14 $\frac{7}{8}$. Signed.

An engraving by J. B. Allen faces p. 16 of vol. iii. of *France Illustrated*, by the Rev. G. N. Wright.

THE HÔTEL BOURGTHÉROULDE IN THE PLACE DE LA
PUCELLE, ROUEN. Built by the Le Roux family,
1506-37. D. 338-1902.

10 $\frac{1}{2}$ by 14 $\frac{1}{8}$. Signed.

In *E.I.D.*

CANTON. 55-1887.

6 $\frac{3}{8}$ by 10 $\frac{1}{4}$. *Attributed to Allom.* Formerly thought to be by W. H. Bartlett (*q.v.*).

The Rev. G. N. Wright's *China* was illustrated by engravings from drawings by Allom, but it does not contain a print after No. 55-1887. Allom did not himself go to China, but worked from sketches by two officers.

DESIGN FOR THE THAMES EMBANKMENT. P. 7-1913.

"A design for improving the property on the banks of the Thames between London and Blackfriars Bridges, with a view to a line of communication from thence to the Houses of Parliament, thereby obtaining a healthy and agreeable promenade and carriage-way, relieving the overcrowded thoroughfares of the City, creating valuable frontage for shops and public buildings, giving additional convenience to the wharfingers and warehousemen, and retaining all the present communications with Thames Street. It is proposed to receive all the present sewers into a large one forming the foundations of the lower Terrace."

21 by 47 $\frac{1}{2}$. Signed.

Bequeathed by Mrs. Amy Giovanna Storr, daughter of the artist.

Probably the drawing exhibited at the Royal Academy in 1846 (No. 1319). Exhibited at the International Fine Art Exhibition at Rome in 1911.

DESIGN FOR THE THAMES EMBANKMENT. P. 8-1913.

"A design for improving the property on the banks of the Thames between London and Blackfriars Bridges, with a view to a line of communication from thence to the Houses of Parliament, thereby obtaining a healthy and agreeable promenade and

carriage-way, relieving the overcrowded thoroughfares of the City, creating valuable frontage for shops and public buildings, giving additional convenience for wharfingers and warehousemen, and retaining all the present communications with Thames Street. It is proposed to receive all the present sewers into a large one, forming the foundations of the lower Terrace."

28 $\frac{7}{8}$ by 51 $\frac{1}{8}$.

Bequeathed by Mrs. Amy Giovanna Storr, daughter of the artist.

Probably the drawing exhibited at the Royal Academy in 1848 (No. 1291). Exhibited at the International Fine Art Exhibition at Rome in 1911.

SOMERSET HOUSE.

8 $\frac{1}{4}$ by 15 $\frac{3}{4}$.

P. 119-1920.

Given by Sir Charles Allom.

THE PORT OF LONDON.

8 $\frac{1}{8}$ by 16 $\frac{7}{8}$.

P. 120-1920.

Given by Sir Charles Allom.

The Department of E.I.D. contains other drawings by Allom.

ALLPORT, Henry C.

A pupil of John Glover. Lived at Aldridge, near Lichfield. In 1808 was teaching drawing at Birmingham. Exhibited landscapes at the Royal Academy in 1811 and 1812; first exhibited at the Old Water Colour Society in 1813, and was elected a Member in 1818; afterwards retired, but was re-elected in 1823 as an Associate. The dates of his birth and death are not known. His address in 1823 was at Lichfield. He is said to have given up art for the wine trade.

ROCKY LANDSCAPE.

11 by 15 $\frac{3}{4}$.

18-1878.

ALMA TADEMA, Sir Lawrence, O.M., R.A., R.W.S.

Born at Dronryp, a village in Holland, 8th January 1836, the son of a lawyer. He began to study art at an early age, and exhibited a portrait in his fifteenth year. In 1852 he went to Antwerp, where he studied at the Academy under Wappers and De Keyser; he was subsequently a pupil of Baron Leys. In 1862 he won a gold medal at Amsterdam. In 1865 he settled at Brussels, and four or five years later in London, where he had already exhibited. He was made a Chevalier of the Legion of Honour in 1873, became an Associate of the Old Water Colour Society in 1873 and a Member in 1875, was elected A.R.A. in 1876 and R.A. in 1879, was awarded the Prussian Order "Pour le Mérite" in 1881, was knighted in 1899, and received the (British) Order of Merit in 1903. His reputation rests chiefly upon his carefully-painted realistic representations of the life of

Ancient Greece and Rome. His second wife, *née* Miss Laura Epps, was an accomplished artist. Alma Tadema died at Wiesbaden, 24th June 1912.

A group of friends and admirers presented to the Victoria and Albert Museum a large number of drawings by him and books and photographs from his library, and this collection, known as The Alma Tadema Library, forms a section of the Main Library of the Museum.

They comprise 1935 items, and include drawings of figures, costume, art objects, architectural details, etc., and studies for pictures. The same collection also contains one drawing by Lady Alma Tadema and four by Miss Anna Alma-Tadema.

ANDERSON, William.

Born in Scotland in 1757. He lived in London, and exhibited river and sea views, showing expert nautical knowledge, at the Royal Academy from 1787 to 1834. He also exhibited at the Incorporated Society of Artists, British Institution, and Suffolk Street. His paintings are usually of small size, but in 1800 he assisted in painting a panorama. A set of views of the Battle of the Nile were engraved after him by W. Ellis. Anderson died on the 27th May 1837. A son died from wounds received at the Battle of Copenhagen.

SHIPPING. 1688—1871.

$7\frac{1}{4}$ by $11\frac{1}{4}$. Signed, and dated 1794. *William Smith Gift.*

COAST SCENE, WITH SHIPPING AND FIGURES. 17—1878.

$8\frac{1}{2}$ by $11\frac{1}{4}$. Signed, and dated 1795.

SAILING BARGES APPROACHING A WHARF. E. 92—1923.

$7\frac{7}{8}$ by $12\frac{1}{8}$. Pen and wash.

In E.I.D. Given by Miss Kate A. Thorne, great-grand-daughter of the artist.

SEASCAPE, WITH SHIPPING. E. 454—1924.

$6\frac{1}{2}$ by $11\frac{1}{4}$. Pen and ink and wash.

In E.I.D. Given by Miss Kate A. Thorne, great-grand-daughter of the artist.

The Department of E.I.D. contains a sketch-book of Anderson in which are drawings of details of ships.

ANDREWS, George Henry, R.W.S., F.R.G.S.

Born at Lambeth in 1816. Was an engineer by profession, but devoted most of his time to painting. He exhibited from 1840 to 1898, principally at the Old Water Colour Society of which he successively became an Associate (1856),

a Member (1878), and Treasurer, but also at the Royal Academy (1850-55), British Institution, and Suffolk Street. He painted chiefly marine subjects in water colours, and drew for the *Illustrated London News* and *Graphic*. J. Corbet Anderson's *English Landscapes and Views*, 1883, contains engravings after Andrews. He died at Hammer-smith on the 31st December 1898.

STORM IN THE NORTH SEA, WITH SMACK AND BARQUE.

457-1875.

19 by 26 $\frac{3}{4}$. Signed, and dated 1866.

DEAL LUGGER PUTTING OFF IN A STORM.

2987-1876.

10 $\frac{3}{8}$ by 14 $\frac{1}{4}$. Signed, and dated (18)66.

In circulation. William Smith Bequest.

THE ROMAN THEATRE, ARLES—MOONLIGHT.

381-1891.

14 $\frac{5}{8}$ by 19 $\frac{7}{8}$.

Prescott Hewett Gift.

ANGELL, Mrs. Thomas William, A.R.W.S. (Miss Helen Cordelia Coleman).

A painter of flowers, fruit and birds; born at Horsham in 1847; was a pupil of her brother W. S. Coleman, whom she assisted with great skill in the production of high class ceramic decorations at Minton's establishment (since destroyed by fire) at South Kensington. She first exhibited when very young at the Dudley Gallery. She married Mr. T. W. Angell, Postmaster of the South-Western District of London, in 1875. In the same year she was elected a Member of the Institute of Painters in Water Colours (now the Royal Institute), but she resigned in 1878, and in 1879 was elected an Associate of the Old Water Colour Society. Mrs. Angell exhibited at the Royal Academy in 1876-78, and elsewhere till 1882. She died at 55 Holland Road, Kensington, on the 8th March 1884.

AZALEAS.

21-1878.

13 $\frac{1}{2}$ by 10 $\frac{3}{8}$. Signed, and dated 1878.

In circulation.

AZALEAS.

91-1896.

9 $\frac{3}{8}$ by 12 $\frac{3}{8}$. Signed.

ANNE, Marie.

Exhibited at the Royal Academy in 1851.

FLOWER PIECES.

A.L. 1079, 5716, 5772, 5774, 5775, 5777,
5778, 5780, 5783 to 5791, 5793 to
5796.

Various sizes.

Two are in circulation; the remainder in E.I.D.

DAHLIAS.

A.L. 5797.

17 $\frac{7}{8}$ by 13 $\frac{1}{8}$. Signed.*In E.I.D.*

The Department of E.I.D. also contains twenty-three other studies of flowers by Marie Anne.

ANROOY, Anton van, R.I.

A CANAL AT AMERSFOORT.

P. 17-1918.

10 $\frac{1}{2}$ by 14 $\frac{1}{2}$. Signed, and dated 1901.*Given by R. Clarke Edwards, Esq.*Reproduced in the *Review of the Principal Acquisitions*, 1918.

The Department of E.I.D. contains drawings for illustrations by the above artist.

APPERLEY, George Owen Wynne, R.I.

A FOUNTAIN AT GRANADA.

P. 11-1914.

21 by 14. Signed, and dated 1914.

*Given by Mrs. F. Cecilia Tubbs.*Reproduced in the *Connoisseur*, October 1914, p. 97.

LA CORDOBESA.

P. 42-1924.

19 $\frac{3}{16}$ by 15 $\frac{1}{16}$. Signed, and dated 1923.*Given by Martin Hardie, Esq., R.I., R.E.*

Exhibited at the Royal Institute of Painters in Water Colours in 1924. Reproduced in colour in the *Sketch*, 17th September 1924, p. 557; and in monochrome in the illustrated catalogue of the above exhibition.

ARCHER, John Wykeham.

Born at Newcastle-on-Tyne on the 2nd August 1808; was the son of a tradesman. He was sent to London to study under John Scott, the animal engraver. Later he returned to Newcastle and went thence to Edinburgh, but settled in London about 1830. Here, besides engraving and etching, he took up water colour painting. He acquired a great reputation for his pictures of old buildings in London, Edinburgh, etc., and became known as an antiquary. He exhibited from 1842 at the New Water Colour Society (now the Royal Institute), of which he became an Associate in that year. He published some etchings of London views in 1851, and wrote for magazines. He died in Kentish Town on the 25th May 1864. His collection of drawings is in the British Museum. He was a friend of G. Balmer (*q.v.*).

HOLLAND HOUSE, KENSINGTON.

2981-1876.

10 $\frac{1}{2}$ by 14 $\frac{3}{4}$.*William Smith Bequest.*

AN ARCHITECTURAL SKETCH.

A.L. 5856.

8 $\frac{7}{8}$ by 13 $\frac{1}{2}$.*In E.I.D.*

ARMSTRONG, Miss Elizabeth Adela. *See Forbes, Mrs. Stanhope.*

ARMSTRONG, Francis Abel William Taylor, R.B.A., R.W.A.

Born at Malmesbury, 15th February 1849; eldest son of Francis Armstrong of Canonbie, Dumfriesshire. Followed a commercial career for some years, but eventually abandoned it to devote himself to art. Painted principally landscapes and architectural subjects; made illustrations for the *Art Journal*, *Portfolio*, etc. Exhibited at Paris, Berlin, Cologne, Düsseldorf, etc. Was a Member of the Royal Society of British Artists and the Council of Royal West of England Academy. Died on the 1st December 1920.

MALMESBURY. P. 25-1923.

$9\frac{1}{16}$ by $14\frac{5}{16}$. Signed.

CLOUD CHARIOTS. P. 26-1923.

$11\frac{1}{16}$ by $15\frac{1}{16}$. Signed.

RIVER—SUNSET. P. 27-1923.

$8\frac{3}{16}$ by $12\frac{7}{16}$.

LANDSCAPE. Circ. 42-1926.

$9\frac{1}{2}$ by $13\frac{1}{2}$. Signed.

In circulation. Presented by the artist's children.

HEXHAM. Circ. 43-1926.

$9\frac{1}{4}$ by $13\frac{1}{2}$. Signed.

In circulation. Presented by the artist's children.

MALINES. E. 50-1926.

$7\frac{5}{8}$ by $10\frac{7}{8}$. Body colour and black chalk.

In E.I.D. Presented by the artist's children.

The Department of E.I.D. contains two sketch-books used by the above artist, and four pencil drawings by him are in circulation.

ARMYTAGE, Charles.

Painted figure subjects. Exhibited at the Society of British Artists and elsewhere, 1863-74.

MARLBOROUGH HOUSE: SIXTH ROOM. 1857. A.L. 7282.

$11\frac{1}{2}$ by $15\frac{1}{2}$. Signed.

In E.I.D.

MARLBOROUGH HOUSE: VIEW OF ROOMS. 1857. A.L. 7283.

12 by $16\frac{3}{4}$.

In E.I.D.

ASHPITEL, Arthur, F.S.A., F.R.I.B.A.

Born on the 14th December 1807 ; was the son of a surveyor and architect. Exhibited at the Royal Academy from 1845 to 1864. Travelled with David Roberts to Rome and Naples in 1853. After his return in 1854 he exhibited several restorations and views—in 1858 restorations of "Ancient Rome," and in 1859 "Modern Rome." He was a scholar, linguist and archæologist, and was elected a Fellow of the Institute of British Architects. He died on the 18th January 1869.

ROME AS IT WAS, RESTORED AFTER EXISTING REMAINS.

237-1869.

25 by 65.

*Bequeathed by the painter.***ROME AS IT IS, FROM THE PALATINE HILL.**

238-1869.

24 by 65. Signed.

*Bequeathed by the painter.***ATKINS, Samuel.**

A marine painter in oils and water colours. First exhibited at the Royal Academy in 1787. Went to the East Indies and remained there from about 1796 till about 1804. On his return he exhibited at the Academy till 1808.

THE FRIGATE.

576.

13½ by 18½. Signed.

*In circulation.***MARINE VIEW, WITH BOAT AND FIGURES ON SHORE.**

1708-1871.

11 by 15½. Signed.

*William Smith Gift.***SEASCAPE, WITH A FRIGATE.**

P. 85-1920.

6½ by 8½. Signed. Painted probably before 1800.

A VIEW OF THE POOL, BELOW LONDON BRIDGE, *circ.* 1790.

E. 188-1911.

14 by 17½. Signed.

ATKINSON, John Augustus.

Born in London in 1775. In 1784 he went with his uncle to St. Petersburg and studied in the Royal Gallery. Having gained the patronage of the Empress Catherine, he was induced to settle in Russia. He made drawings illustrative of Russian manners and customs for a book published later. In 1801 he returned to England and exhibited battle-pieces, etc., from 1803 to 1833 at the Royal Academy, Old Water Colour Society, British Institution, and elsewhere. In 1808 he became successively an Associate and a Member

of the Old Society, but retired in 1812, though he exhibited there till 1818. Atkinson excelled as an aquatint engraver. The date of his death is not known.

- GIPSY ENCAMPMENT. 1739-1871.
15 $\frac{3}{8}$ by 23. *William Smith Gift.*
- FISHING BOATS UNLOADING. 2934-1876.
13 by 18. *William Smith Bequest.*
- FISHING BOATS GOING OUT. 2935-1876.
13 by 19 $\frac{1}{2}$. Signed. *William Smith Bequest.*
- CART AND TEAM AT A GRAVEL PIT. 624-1877.
7 $\frac{3}{4}$ by 10 $\frac{1}{2}$. *In circulation.*
- THE IMAGE SELLER. 131-1890.
11 $\frac{1}{2}$ by 9. *In circulation.*
- FRENCH SOLDIERS ON THE MARCH. 101-1892.
8 $\frac{1}{4}$ by 10 $\frac{1}{2}$. *In circulation.*
- PRINCE JOHN AND ISAAC THE JEW AT THE PASSAGE-OF-ARMS AT ASHBY. 105-1894.
"The quick eye of John instantly recognised the Jew, but was much more agreeably attracted by the beautiful daughter of Zion, who, terrified by the tumult, clung close to the arm of her aged father."—Scott, *Ivanhoe*, chapter vii. (Ed. A. & C. Black, 1853).
4 $\frac{1}{2}$ by 3 $\frac{3}{8}$. *Given by J. E. Taylor, Esq.*
- THE DEATH OF SIR BRIAN DE BOIS-GUILBERT. 106-1894.
"Unscathed by the lance of his enemy, he had died a victim to the violence of his own contending passions."—Scott, *Ivanhoe*, chapter xx. (Ed. A. & C. Black, 1853).
4 $\frac{1}{2}$ by 3 $\frac{3}{8}$. *Given by J. E. Taylor, Esq.*
- THE PRIEST AND THE BARBER, WITH DON QUIXOTE'S HOUSE-KEEPER AND NIECE, purging the Don's library of books of chivalry. 1784-1900.
"‘Into the yard with them,’ quoth the priest. . . . They handed them to the housekeeper; and, there being great numbers of them, to save herself the trouble of the stairs, she threw them out of the window."—Cervantes, *Don Quixote*, Book I., chapter vi. (Jarvis's *Translation*, Ed. 1840).
6 $\frac{3}{8}$ by 8 $\frac{3}{4}$. *Ashbee Bequest.*
- BELGIAN WAGGON CONVEYING WOUNDED FROM THE FIELD AFTER THE BATTLE OF WATERLOO. P. 36-1919.
10 $\frac{9}{16}$ by 14 $\frac{5}{8}$.
Purchased from the widow of a relative of the artist.
Reproduced in the *Review of the Principal Acquisitions*, 1919.
- THE PLOUGHMAN. P. 37-1919.
6 $\frac{3}{8}$ by 5 $\frac{1}{4}$.
Purchased from the widow of a relative of the artist.

AUSTIN, H.

He exhibited in 1833, but is otherwise unknown.

A VIEW OF ROTTERDAM.

P. 79—1920.

$9\frac{5}{16}$ by $12\frac{3}{4}$. Signed, H. A., and with a monogram.

Supposedly by H. Austin.

AUSTIN, Samuel.

Born at Liverpool on the 23rd October 1796; was educated at the Bluecoat School in that town, and was afterwards placed in a merchant's office. Received some instruction in art from De Wint; became an Associate of the Liverpool Academy about 1820 and a Member in 1824, a Foundation Member of the Society of British Artists in the same year, and an Associate of the Old Water Colour Society in 1827; exhibited with the last-named society till 1834, in which year he was elected to full membership. He painted landscapes with figures, coast scenes with shipping, and architectural subjects. He visited France, Holland, and the Rhine. He died at Llanfyllin, North Wales, in July 1834, of pneumonia contracted while sketching, and was buried there. The Walker Art Gallery at Liverpool has several works by him.

SHAKESPEARE'S CLIFF, DOVER, WITH LUGGERS ON THE BEACH.

472—1875.

$13\frac{1}{4}$ by $20\frac{1}{4}$.

A COTTAGE IN NORTH WALES, WITH FIGURES.

285—1898.

$14\frac{7}{8}$ by $18\frac{7}{8}$. Signed.

The seated female figure is said to be the artist's wife.

A COTTAGE IN NORTH WALES, WITH FIGURES.

1779—1900.

11 by 14. Signed, and dated 1831.

In circulation. Ashbee Bequest.

FISHING BOAT OFF EASTBOURNE.

D. 1599—1889.

$9\frac{3}{4}$ by $14\frac{1}{8}$. Signed, and dated 1833.

In E.I.D.

AYLESFORD, Heneage Finch, 4th Earl of.

Born in London on the 15th July 1751; was a pupil at Westminster School. While a student at Oxford he received lessons from J. B. Malchair (*q.v.*). He early began etching, in which he was influenced by the work of Rembrandt. He was a Member of Parliament from 1772 till 1777, when he succeeded to the earldom; subsequently he held Court appointments. He died on the 20th October 1812.

LANDSCAPE, WITH COWS AND SHEEP.

P. 14—1925.

$5\frac{11}{16}$ by $10\frac{5}{16}$.

BACON, T.

This artist is perhaps identical with T. Bacon, F.S.A., F.R.A.S., who resided in London and exhibited two landscapes from Florence in 1844-45.

MOUNTAINOUS LANDSCAPE, WITH STREAM AND RUIN.

P. 70—1919.

10 $\frac{3}{16}$ by 14 $\frac{3}{4}$. Signed, and dated 1830.*Bequeathed by Bernard H. Webb, Esq.***BAKER, Thomas.**

Known as "Baker of Leamington." Born on the 8th October 1809. He settled at Leamington, and was well patronised in the Midland counties. His works, both in oils and water colours, were highly esteemed. Baker showed great versatility as an artist, especially in his water colours; they are generally light and fresh in colour and touch. He chiefly exhibited with the Birmingham Society of Artists, but also at the Royal Academy and the British Institution. He died on the 10th August 1869.

A STUDY OF CATTLE.

63—1871.

7 by 5 $\frac{1}{2}$. Signed, and dated 1860.*In circulation.***A STUDY OF CATTLE.**

64—1871.

6 $\frac{3}{4}$ by 5 $\frac{1}{2}$. Signed, and dated 1862.*In circulation.***CUBBINGTON, WARWICKSHIRE.**

2986—1876.

5 by 7. Signed, and dated 1860.

*William Smith Bequest.***RUINS OF KENILWORTH CASTLE.**

464—1882.

10 $\frac{1}{8}$ by 14 $\frac{3}{4}$. Signed, and dated 1842.*In circulation.***LANDSCAPE, WITH CATTLE.**

1117—1886.

6 $\frac{3}{4}$ by 9 $\frac{5}{8}$. Signed, and dated 1834.*Dixon Bequest (Bethnal Green Museum).***BALDREY, John (or Joshua) Kirby.**

Born about 1750; became an engraver and draughtsman and practised in London and at Cambridge from about 1780 to 1810. Many of his works were printed in colours; among the best are "The Finding of Moses," after Salvator Rosa (1785), "Diana in a Landscape," and some subjects after Reynolds and Bunbury. Baldrey was also a painter, and exhibited portraits at the Royal Academy in 1793 and 1794. He retired to Hatfield, where he was still living in 1821.

- LANDSCAPE, WITH THREE FIGURES. D. 133-1890.
 $10\frac{11}{16}$ by $8\frac{3}{4}$. *In E.I.D.*
- LANDSCAPE, WITH FIGURE. D. 134-1890.
 $11\frac{1}{2}$ by $8\frac{1}{4}$. Signed, and dated 1782. *In E.I.D.*

BALDRY, Alfred Lys.

- ROCKS AT CADGWITH, CORNWALL. P. 12-1926.
 Pastel. Sight measure, $8\frac{7}{16}$ by $9\frac{7}{16}$. Signed. Dated 1924 (at the back). *Given by the artist.*
- FARM AT WEST PARLEY, HANTS. P. 13-1926.
 Sight measure, $8\frac{3}{8}$ by $9\frac{5}{16}$. Signed. Dated 1909 (at the back). *Given by the artist.*

BALE, Edwin, R.I.

Born in 1838. Studied in the art school of the Science and Art Department at South Kensington and at the Academy at Florence. Painted figure subjects and landscapes. Exhibited from 1867 at the Institute of Painters in Water Colours, the Royal Academy, etc.; became an Associate of the said Institute in 1876 and a Member in 1879. From 1882 he was art director to Messrs. Cassell & Co. Ltd. He was the first chairman of the Imperial Arts League. He died on the 9th April 1923 at 11 Grove End Road, St. John's Wood, and was cremated at Golder's Green.

- WAITING FOR THE SKIPPER. 1167-1886.
 $18\frac{5}{8}$ by 14. Signed, and dated 1871.
Dixon Bequest (Bethnal Green Museum).
 Reproduced in the *Magazine of Art*, vol. xv, p. 246.
- LEFT IN CHARGE. 1194-1886.
 18 by 24. Signed, and dated 1877.
Dixon Bequest (Bethnal Green Museum).
- ITALIAN GIRL IN CHURCH. 1233-1886.
 $20\frac{5}{8}$ by $12\frac{3}{4}$. Signed, and dated 1873.
Dixon Bequest (Bethnal Green Museum).
- FLORENCE FROM SETTIGNANO. P. 17-1924.
 $8\frac{1}{8}$ by $19\frac{1}{8}$. Signed.
- OLD OLIVE TREES, BORDIGHERA. P. 18-1924.
 $10\frac{1}{8}$ by 15. Signed.

BALL, Wilfrid Williams, R.E.

Born in London on the 4th January 1853, a member of a Lincolnshire family. He entered a firm of accountants in

London, but devoted his spare time to painting and etching, and about 1877 decided to adopt art as a profession. He specialised in landscape. In 1876 he won the London Athletic Club's Challenge Cup for walking, and he was a good cross-country runner. He first exhibited at the Royal Academy in 1877; he became a Member of the Society of Painter-Etchers in 1881. He was also a Member of the Hogarth Club, and later of the Arts Club. He toured abroad in Italy (1887), Holland (1889), Germany (1890), Egypt (about 1893), etc. In 1895 he married and settled at Lymington. He left England for Cairo in September 1916 to serve as an accountant at a branch of the firm he had worked for as a youth. He volunteered to go to Khartoum to audit military accounts, and it was there that he died on the 14th February 1917.

DORDRECHT.

1786-1900.

11½ by 7½. Signed, and dated (18)92.

*Ashbee Bequest.*STREET SCENE, ROTENBURG, SHOWING THE WEISSER TURM
AND THE JUDENTANZHAUS.

P. 28-1917.

10½ by 6. Signed, and dated 1891.

In circulation. Bequeathed by Henry L. Florence, Esq.

HAYTIME.

P. 4-1918.

6¾ by 10½. Signed and dated (18)98.

Given by R. Clarke Edwards, Esq.

OCTOBER FLOWERS.

P. 65-1922.

7¾ by 11⅓. Signed, and dated 1906.

Bequeathed by the late Charles Poland, Esq.

ROSY EVENING, WHITBY.

P. 72-1922.

7⅞ by 11⅝. Signed, and dated 1906.

Bequeathed by the late Charles Poland, Esq.

Exhibited at the Leicester Galleries, Leicester Square, May 1907 (No. 10).

GOATHLAND VILLAGE.

P. 73-1922.

7⅞ by 14⅝. Signed, and dated 1906.

Exhibited at the Leicester Galleries, Leicester Square, May 1907 (No. 55).

Bequeathed by the late Charles Poland, Esq.

STAITHES.

Circ. 97-1918.

6¾ by 10½. Signed, and dated (18)98.

In circulation. Given by R. Clarke Edwards, Esq.

The Department of E.I.D. contains three sketch-books of the above artist.

BALMER, George.

Born about 1806; was the son of a North Shields house-painter; began work as a decorator at Edinburgh, where he was influenced by the pictures of Ewbank. He first exhibited at Newcastle, where he resided for a time. After a tour on the Continent and a period of study at the Louvre, he settled in London, painted pictures relating to his travels, and exhibited marine, rural and architectural subjects from 1830 to 1841 at the British Institution and Society of British Artists. He was, however, always diffident as to the merit of his work, and about 1842, having come into possession of some property, he gave up professional practice and retired to Ravensworth, Durham, where he died on the 10th April 1846. He was a friend of J. W. Archer (*q.v.*) and J. W. Carmichael (*q.v.*). At Gateshead Art Gallery is an oil painting by him.

TYNEMOUTH CASTLE, NORTHUMBERLAND, WITH WRECK, as seen from the Oxfall in coming from Cullercoat Sands; in the distance is Souter Point. 2970-1876.

9 $\frac{3}{4}$ by 13 $\frac{3}{4}$

William Smith Bequest.

An engraving by E. Finden faces p. 7 of vol. i. of *The Ports, Harbours, Watering-places, and Coast Scenery of Great Britain*, 1842.

COAST SCENE: BOATS AT THE ENTRANCE TO A HARBOUR.

E. 1967-1919.

15 by 22.

In E.I.D. Given by Arthur Myers Smith, Esq.

Attributed to Balmer.

BARBER, Charles.

Born at Birmingham in December 1784. Removed from Birmingham to Liverpool, and resided there or in the neighbourhood for some forty years. Was a friend of David Cox, whom he accompanied on a trip to Wales in 1805. Exhibited from 1810 to 1850 at the Royal Academy (1829 and 1849), Suffolk Street, Old Water Colour Society, and elsewhere. Was elected an Associate of the Old Society in 1812; became a Member of the Liverpool Academy of Arts about 1822, and was its President from 1847 to 1853. He died at Liverpool in January 1854.

LYNMOUTH, DEVON.

17-1872.

11 $\frac{7}{8}$ by 16 $\frac{5}{8}$.

In circulation.

ON THE RIVER MAWDDACH, MERIONETHSHIRE, CADER IDRIS IN THE DISTANCE. 1454-1882.

12 $\frac{3}{4}$ by 18 $\frac{3}{4}$.

Dated 1825. *Given by J. Vincent Barber, Esq.*

BARBER, Joseph.

Born in 1757 or 1758. He was the father of J. Vincent Barber, whom he instructed in art; he enjoyed high esteem as a man and a teacher, and several of the more eminent artists of Birmingham, including David Cox, studied under him. He died at Birmingham in July 1811.

THE NORTH ARCH OF LLANGOLLEN BRIDGE. 129-1885.
13 $\frac{1}{4}$ by 15 $\frac{1}{4}$. Signed, and dated 1802 (on the back).

BARBER, Rupert.

An Irish enamel and crayon painter, working about 1736-72.

See JONES, Sir T. A.

BARKER, Benjamin.

Born in 1776; was a brother of Thomas Barker, and resided at Bath. He painted both in oils and water colours and executed landscape compositions in imitation of old masters. Some of his landscapes were engraved in aquatint by Thales Fielding. He exhibited from 1800 to 1838 at the Royal Academy (1800-31), the British Institution, Suffolk Street, the Old Water Colour Society, and elsewhere. He died at Totnes on the 2nd March 1838.

LANDSCAPE, WITH RIVER AND MOUNTAINS. 52-1871.
11 $\frac{1}{2}$ by 17 $\frac{1}{2}$. *In circulation.*

LANDSCAPE, WITH FIGURES, CATTLE, ETC. 62-1871.
11 $\frac{1}{4}$ by 18 $\frac{1}{4}$. Pencil and water colour.

It is not known what basis existed for the attribution of this drawing to Benjamin Barker. It is perhaps a copy of a study by Gainsborough for his painting called "The Rural Lovers," which was engraved by F. Vivarès in 1760, when the picture belonged to Mr. Pantou Betew.

BRECON TOWN AND BRIDGE. 522-1874.
15 $\frac{3}{4}$ by 23. Signed at the back.

ROAD LEADING TO PONT ABERGLASLYN: VIEW LOOKING INTO THE VALE OF FESTINIOG, NORTH WALES. 8-1887.
9 $\frac{3}{4}$ by 15. Dated at back, 1804. *In circulation.*

Inscribed on the back:—View from the road above Mrs. Oakley's house leading to the Pont-aber-glasslyn, and looking into the Vale of Festiniog, opposite Maentwrog Church. Drawn by B. Barker, 1804, from a sketch taken on the spot, 29th August 1803, in company with Mr. W. Havill.

LANDSCAPE, WITH VILLAGE: STORMY EFFECT. 132-1890.

18 $\frac{1}{8}$ by 25 $\frac{1}{2}$. Signed, and dated 1813.

A version in oil (22 $\frac{1}{2}$ by 33 $\frac{1}{2}$), painted in 1812, belonged to the Duke of Rutland, and was sold at Christie's on the 16th April 1926.

BARKER, John Joseph.

One of the Barkers of Bath. Exhibited genre subjects at the Royal Academy, 1835-63.

LANDSCAPE SKETCH, WITH A BOY AND TWO PIGS.

E. 330-1918.

10 $\frac{1}{16}$ by 6 $\frac{1}{16}$. Signed.

In E.I.D. Given by Alfred Jones, Esq., of Bath.

LANDSCAPE SKETCH: TWO COWS AND A HORSE STANDING IN WATER. E. 331-1918.

6 $\frac{1}{16}$ by 10 $\frac{1}{16}$. Signed.

In E.I.D. Given by Alfred Jones, Esq., of Bath.

BARKER, Thomas.

Known as "Barker of Bath." Born near Pontypool, Monmouthshire, in 1769; was a son of Thomas Barker (d. 1793), the animal painter, and a brother of Benjamin Barker. After he had spent a few years at Bath copying old masters, Mr. Spackman of Bath enabled him about 1791 to go to Italy, where he stayed for some three years. He subsequently resided chiefly at Bath. Barker exhibited from 1791 to the year of his death at the Royal Academy, British Institution, and Suffolk Street. He executed many ornamental designs for various manufactures. His best known picture is "The Woodman," but his noblest effort is perhaps a huge fresco, "Inroad of the Turks upon Scio in April 1822," painted in 1825 on a wall in his house at Bath. Barker died at Bath on the 11th December 1847.

LANDSCAPE, WITH COW AND BOY.

53-1871.

8 $\frac{3}{4}$ by 12 $\frac{3}{4}$.

In circulation.

SNOWDON, WITH LLANBERIS LAKE.

54-1871.

6 $\frac{7}{8}$ by 10 $\frac{1}{4}$.

In circulation.

FOREST SCENE, WITH WOODMAN AND DOG.

1748-1871.

19 $\frac{7}{8}$ by 23 $\frac{7}{8}$.

William Smith Gift.

RIVER SCENE, WITH FIGURES.

134-1878.

17 $\frac{3}{4}$ by 25 $\frac{1}{2}$.

LANDSCAPE, WITH RIVER, CATTLE, ETC. 74-1894.

9 $\frac{1}{4}$ by 13 $\frac{3}{4}$. *In circulation. Given by J. E. Taylor, Esq.*

The Department of E.I.D. contains studies of figures by the above artist.

BARLOW, Francis.

Born in Lincolnshire about 1626. He practised portrait painting, but his talent lay in animal painting, and he made spirited drawings of horses, dogs, birds, etc., with clever landscape backgrounds. He designed some ceilings with paintings of birds, and some monuments for Westminster Abbey. His drawings were usually carefully and minutely executed with a pen, and slightly tinted. He died in poverty in 1702.

PARTRIDGES AND SNIPE. 62-1887.

5 by 7 $\frac{1}{2}$. *In circulation.*

MARES AND FOALS. 319-1887.

4 $\frac{1}{8}$ by 8. Drawn with a reed pen in sepia and Indian ink. *In circulation.*

FARMYARD, WITH FIGURES AND LANDSCAPE BACKGROUND. 315-1891.

7 $\frac{3}{8}$ by 9 $\frac{5}{8}$. Indian ink.

Reproduced facing p. 203 of *The Art of Water Colour Painting*, by E. B. Lintott, 1926.

BARNARD, Fred.

Born in St. Martin's-le-Grand, London, on the 26th May 1846. Studied at Heatherley's Art School, Newman Street, and at Paris under Bonnat. Illustrated some of Dickens' works, drew caricatures for *Punch*, and contributed to Harry Furniss's *Lika Joko*. Exhibited at the Royal Academy between 1858 and 1887, and at Suffolk Street and elsewhere. He was suffocated or burnt to death in a fire at Wimbledon on the 28th September 1896.

BARNABY RUDGE AND THE RAVEN GRIP. 565-1899.

"On all these travels, Grip, in his little basket at his master's back, was a constant member of the party."—Dickens, *Barnaby Rudge*, chapter xlv.

9 $\frac{5}{8}$ by 7 $\frac{1}{4}$. Signed.

Reproduced in colour in 1912 by the Waverley Book Co. for a new edition of Dickens' works.

MR. ALFRED JINGLE.

D. 817-1899.

"The green coat had evidently . . . adorned a much shorter man. . . . It was buttoned closely up to his chin . . . ; and an old stock, without a vestige of shirt collar, ornamented his neck. His scanty black trousers . . . were strapped very tightly over a pair of patched and mended shoes."—Dickens, *Pickwick Papers*, chapter ii.

13 $\frac{3}{4}$ by 11. Signed.

In E.I.D.

The Department of E.I.D. also contains some pen drawings by Fred Barnard, and some works by him are *in circulation*.

BARRALET, John Melchior.

An artist of French descent, born probably at Dublin. In 1774, when he exhibited at the Free Society of Artists, he was living in London. Subsequently he lived at Clapham and South Lambeth. He exhibited at the Royal Academy till 1787. He was chiefly employed as a teacher. Some of his "tinted drawings" were engraved; besides landscapes he executed water-colour portraits.

ALL SAINTS' CHURCH AND THE ARCHBISHOP'S PALACE,
MAIDSTONE.

507-1873.

13 by 21 $\frac{7}{8}$. Signed, and dated 1776.

Reproduced on p. 59 of the *International Studio*, February 1926.

THE COURTYARD OF A MANSION, WITH FIGURES. (*Fig. 16.*)
P. 20-1925.15 $\frac{1}{10}$ by 23 $\frac{3}{10}$. Signed, and dated 1781.*Bequeathed by the late John Lane, Esq.*

Reproduced facing p. 240 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

BARRATT, Reginald, R.W.S., F.R.G.S.

Born on the 25th July 1861, a son of Dr. J. G. Barratt. Educated at King's College. Studied architecture under Norman Shaw, and painting at Paris under Bouguereau and Lefèvre. In his earlier days he worked much for the *Graphic* and the *Daily Graphic*. He travelled much in the East, and painted many subjects representing oriental life and architecture. He exhibited at the Royal Academy and elsewhere from 1885, and became an Associate of the Old Water Colour Society in 1901, and a Member in 1913. He was also a Fellow of the Royal Geographical Society. He died on the 8th February 1917, after an operation, and was cremated at Golder's Green.

VIEW FROM THE PORTICO OF ST. MARK'S, VENICE, SHOWING
THE REBUILDING OF THE CAMPANILE, 1908.

P. 8-1917.

21½ by 14½. Signed, and dated 1908.

Bequeathed by the artist.

The Department of E.I.D. contains sketches of architectural ornament, etc., and studies of figures by Barratt.

BARRAUD, William.

Born in 1810; was a grandson of a well-known chronometer-maker of the same name. He at one time held a post in the Customs, but soon resigned it and became a pupil of Abraham Cooper, R.A. Barraud painted portraits of horses and dogs, generally in oils. He exhibited from 1828 to 1850 at the Royal Academy, British Institution, Suffolk Street, and elsewhere. He died in October 1850. His brother, Henry Barraud (1812-74) and his nephew, Francis Barraud (*d.* 1924) were also artists.

MARES AND FOALS.

3032-1876.

16¾ by 26¼. Signed.

William Smith Bequest.

BARRET, George, sen., R.A.

Born at Dublin in 1732 (or, according to some accounts, 1728). He was the son of a clothier and was apprenticed to a stay-maker. In 1747 he studied at Robert West's Academy at Dublin, and while there was awarded a prize by the Dublin Society. He coloured prints for a print-seller, and practised landscape painting in County Wicklow. He acquired a rapid method and a powerful, characteristic touch. He attracted the notice of Edmund Burke. He came in 1762 to London, where he immediately became popular and obtained large sums for his pictures. He exhibited from 1764 to 1786 at the Incorporated Society of Artists, Royal Academy (1769-82), and Free Society of Artists, became a Member of the Incorporated Society of Artists, and in 1768 a Foundation Member of the Royal Academy. Some of his best works were painted at Westbourne Green, where he resided during the last ten or twelve years of his life. He was often assisted by Sawrey Gilpin, R.A., who painted the horses in some of his pictures. He died on the 29th May 1784, and in spite of his large income he left his family destitute. He was buried at Paddington.

LANDSCAPE, WITH RIVER AND FIGURES.

1722-1871.

14¾ by 21¼. Signed, and dated 1782. *William Smith Gift.*

Reproduced facing p. 12 of the first edition of Cosmo Monk-

house's *Earlier English Water-Colour Painters*, 1890, and as Plate V. of T. Bodkin's *Four Irish Landscape Painters*, 1920.

TREES AND HORSES. (*Fig. 1.*) 344-1872.
 $13\frac{1}{4}$ by $10\frac{1}{2}$. Dated 1782. *In circulation.*
 The horses are by Sawrey Gilpin, R.A. (*q.v.*).

LANDSCAPE, WITH RIVER, AND HORSES WATERING. 257-1875.

$14\frac{5}{8}$ by 21.
 Reproduced on Plate IV. of T. Bodkin's *Four Irish Landscape Painters*, 1920.

A LAKE SCENE. 111-1894.
 $9\frac{1}{4}$ by $14\frac{1}{2}$. Indian ink.
In circulation. Given by J. E. Taylor, Esq.

The Department of E.I.D. contains two sketch-books of Barret, in which are landscapes, etc.

BARRET, George, jun.

Born in London in 1767 or early in 1768; was a son of George Barret, R.A. He commenced life under great difficulties, but overcame them by patient exertion. He began to exhibit in 1800, and soon became known by his poetic treatment of sunrise, sunset, and moonlight effects. His later works were generally classical compositions. Barret was an early Member of the Old Water Colour Society, and nearly six hundred of his works appeared at its exhibitions; he also exhibited at the Royal Academy (1800-2 and 1821), the British Institution, and Suffolk Street. His *Theory and Practice of Water Colour Painting* was published in 1840. Barret died at his residence in Devonshire Place, Edgware Road, on the 19th March 1842, and was buried at St. Mary's, Paddington Green, where a stone was erected to his memory by the Old Water Colour Society. Like his father, he left his widow and children destitute.

Spurious "Barrets" were painted in hundreds in good faith by his nephew (*see* Webber's *Life of James Orrock*, 1903, vol. i. p. 140).

MARKET GARDEN AT CHELSEA. 154.
 $6\frac{1}{4}$ by $9\frac{1}{4}$. *In E.I.D.*

TIVOLI—SUNSET. 435.
 $6\frac{5}{8}$ by $9\frac{3}{4}$. *In circulation.*

A CLASSICAL COMPOSITION. 501.
 $6\frac{5}{8}$ by $9\frac{5}{8}$. *Ellison Gift.*

- DEER IN A LANDSCAPE. 523.
 $10\frac{5}{8}$ by $17\frac{1}{4}$. *Ellison Gift.*
 The animals are by Robert Hills, *q.v.*
 Reproduced in colour facing p. 62 of H. M. Cundall's *History of Water Colour Painting*, 1908.
- THOUGHTS IN A CHURCHYARD—MOONLIGHT. 1010–1873.
 This was the artist's last work ; it was studied in the burial ground attached to St. Mary's Church, Paddington Green, though it is not in any sense a picture of that locality.
 It was exhibited at the Old Water Colour Society in 1842 (No. 164), and the catalogue contained the following extract :—
 " 'Tis dusky eve, and all is hush'd around ;
 The moon sinks slowly in the fading west ;
 The last gleam lingers on the sacred ground,
 Where those once dear for ever take their rest."
From a poem by the artist.
 $15\frac{3}{4}$ by 20. *Ellison Gift.*
- LANDSCAPE COMPOSITION—SUNSET. 1011–1873.
 $19\frac{5}{8}$ by 32. *Ellison Gift.*
- WEARY TRAMPERS. 1012–1873.
 $12\frac{3}{4}$ by $19\frac{1}{2}$. Signed, and dated 1840. *Ellison Gift.*
- LANDSCAPE, WITH DROVERS. 3041–1876.
 $13\frac{1}{8}$ by $19\frac{1}{8}$. *William Smith Bequest.*
- WOODY LANDSCAPE. 1–1878.
 $7\frac{5}{8}$ by $10\frac{1}{2}$. *In circulation.*
- LANDSCAPE, WITH CATTLE. 157–1883.
 $9\frac{1}{4}$ by $13\frac{1}{4}$. Signed. *In circulation.*
- WINDSOR PARK, WITH THE CASTLE IN THE DISTANCE. 606–1884.
 $11\frac{1}{2}$ by $9\frac{1}{2}$.
- MALHAM COVE. 154–1885.
 $17\frac{1}{4}$ by $24\frac{1}{2}$.
- LANDSCAPE COMPOSITION. (*Fig. 64.*) 1090–1886.
 $12\frac{5}{8}$ by $18\frac{3}{4}$. *Dixon Bequest (Bethnal Green Museum).*
 Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate II.
- VILLAGE AND BRIDGE OF LLANGOLLEN, NORTH WALES, WITH RAINBOW EFFECT. 105–1888.
 $18\frac{1}{2}$ by $28\frac{1}{4}$. *In circulation.*
- VIEW FROM RICHMOND HILL, SURREY. 133–1889.
 12 by 19. Signed, and dated 1826. *In circulation.*
- YARMOUTH FERRY, ISLE OF WIGHT. 133–1890.
 $4\frac{1}{2}$ by 11. *In circulation.*

- CLASSICAL COMPOSITION. 109-1892.
 $3\frac{9}{16}$ by $6\frac{3}{4}$. *In circulation.*
- MOUNTAINOUS LANDSCAPE—EVENING. 54-1896.
 $3\frac{1}{16}$ by $4\frac{1}{16}$.
- LANDSCAPE, WITH COTTAGE AND RIVER—EVENING. 55-1896.
 $3\frac{1}{8}$ by $5\frac{1}{2}$.
- CLASSICAL COMPOSITION. 56-1896.
 $6\frac{3}{8}$ by $9\frac{1}{8}$.
 On the back of the drawing is a pencil sketch of a nude male figure seen from behind.
- WINDSOR CASTLE. 1757-1900.
 $20\frac{7}{8}$ by 28. *Ashbee Bequest.*
- CLASSICAL LANDSCAPE. 1929-1900.
 $12\frac{1}{2}$ by $18\frac{1}{2}$. Signed, and dated 1829.
In circulation. Ashbee Bequest.
- COAST SCENE, ISLE OF WIGHT. D. 336-1888.
 4 by $10\frac{7}{8}$. *In E.I.D.*
- RIVER SCENE. D. 908-1904.
 $5\frac{3}{4}$ by $8\frac{7}{8}$. *In circulation.*
- RIVER SCENE. D. 909-1904.
 6 by 9. *In circulation.*
- LANDSCAPE, WITH MEADOW AND STREAM. D. 910-1904.
 $5\frac{3}{8}$ by 12. *In circulation.*
 The Department of E.I.D. contains a water colour drawing of trees in Richmond Park and a sepia drawing of Lambeth Palace by Barret.

BARTHOLOMEW, Valentine.

Born in Clerkenwell on the 18th January 1799. Practised flower painting with great success and almost without a rival, except his second wife. In 1834 he became a Member of the New Water Colour Society; he resigned his membership in the following year, was elected an Associate of the Old Water Colour Society, and was appointed Flower Painter-in-ordinary to Queen Victoria. He died at 23 Charlotte Street, Portland Place, on the 21st March 1879.

- AZALEAS. 1013-1873.
 $16\frac{1}{2}$ by $13\frac{3}{8}$. Signed, and dated 1840. *Ellison Gift.*

CAMELLIAS.

1014-1873.

14 $\frac{5}{8}$ by 10 $\frac{5}{8}$. Signed, and dated 1840.*Ellison Gift.*

The Department of E.I.D. contains pencil drawings of churches by Bartholomew, and a water colour flower study by his wife, Anne Charlotte Bartholomew (b. 1800, d. 1862).

BARTLETT, William Henry.

Born at Kentish Town on the 26th March 1809. Was articled in 1823 to John Britton, for whom he journeyed in the country, making drawings for his *Cathedral Antiquities of England* and *Picturesque Antiquities of English Cities*. He copied works by Turner, Girtin, Cotman, and others. Subsequently he visited the Continent, Syria, Egypt, Palestine, and the Arabian desert, and went four times to America; he was sometimes accompanied on his travels by Dr. Beattie. Bartlett exhibited in 1831-33 at the Royal Academy and New Water Colour Society (now the Royal Institute). He brought out many illustrated works, such as *Walks about Jerusalem* (1845), *Pictures from Sicily* (1852), and *The Pilgrim Fathers* (1853). Nearly a thousand of his drawings were engraved. He set out again for the East in 1854, but died at sea on the S.S. *Egyptus* between Malta and Marseilles on the 13th September of that year.

THE ISLAND OF PHILAE, LOOKING DOWN THE RIVER NILE.

D. 12-1903.

8 $\frac{1}{2}$ by 13 $\frac{7}{8}$.**THE SHÂRIA' EL-GÔHARCÎYEH, CAIRO, with the Mosque of Ibn Kalâûn, the Medreseh and Tomb of Mohammed En-Nâsir, and the Barkûkiyeh.**

D. 13-1903.

16 $\frac{1}{2}$ by 12.

The Department of E.I.D. also contains a landscape in pencil and other drawings by W. H. Bartlett.

BARTOLOZZI, Francesco, R.A.

Born at Florence in 1727; the son of a Florentine goldsmith; was a friend of Cipriani, and grandfather of Madame Vestris. Studied under Hugford at the Academy in Florence and learnt engraving at Venice. Came to England in 1764, was shortly afterwards appointed engraver to George III., and was an original Member of the Royal Academy in 1768. He took up stipple engraving and produced a vast amount of work in that method, including engravings after Cipriani, Reynolds, Cosway, Hamilton, and others. He exhibited

mythological and other subjects at the Royal Academy (1769-99), Incorporated Society of Artists and Free Society of Artists. In 1802 he went to Portugal to become keeper of an academy at Lisbon, and died in that city in March 1815.

VENUS RECLINING ON A BANK STREWN WITH DRAPERY.
Cupid has flown to her arms. D. 764.

Oval, $5\frac{1}{4}$ by $7\frac{1}{4}$.

Dyce Bequest.

BATTEN, John Dickson.

ST. CHRISTOPHER AND THE CHRIST CHILD. 607-1906.

$57\frac{1}{8}$ by $50\frac{1}{4}$. Fresco and tempera on plaster.

ATALANTA AND MILANION. P. 17-1923.

$35\frac{3}{4}$ by $39\frac{3}{4}$. Fresco on plaster. Signed, and dated 1922.

Exhibited at the Royal Academy in January 1923.

Reproduced in *The Architects' Journal*, 25th April 1923, p. 719. The complete picture, of which this fresco is but a fragmentary replica, is reproduced in *The Studio*, vol. lxxxiv., 1922, p. 301.

An account by the artist of the exact method of painting the fresco can be seen in the library of the Museum.

The Department of E.I.D. contains two drawings by J. D. Batten.

BAXTER, Thomas.

Born at Worcester in 1782. Was employed at the Worcester works as a painter on china. Leaving Worcester, he established an art school in London. In 1816 he connected himself with Dillwyn's factory at Swansea, but afterwards returned to Worcester. He made drawings for Britton's *Salisbury Cathedral*, and published a book on ancient costumes, with his own engravings. He exhibited at the Royal Academy from 1802 to the year of his death. He died in London on the 18th April 1821.

PAINTING ROOM OF MR. BAXTER, NO. 1 GOLDSMITH STREET,
GOUGH SQUARE, LONDON. 782-1894.

$18\frac{1}{2}$ by $17\frac{1}{8}$. Signed, and dated 1810.

In the Department of Ceramics.

Probably the drawing exhibited as No. 722 at the Royal Academy in 1811, under the title of "The China Painters."

BAYNES, Frederick T.

A painter of still life, especially fruit, who exhibited at the Royal Academy, Suffolk Street, and the British Institu-

tion, between 1833 and 1864. He was a grandson of James Baynes.

RED AND WHITE GRAPES.

1178-1886.

10 by 8, oval. Signed.

Dixon Bequest (Bethnal Green Museum).

BAYNES, James.

Born at Kirkby Lonsdale in April 1766; studied under Romney and at the Royal Academy. His subjects were usually English or Welsh landscapes, sometimes with figures and cattle; he contributed from 1796 to 1837 to the exhibitions of the Royal Academy and Society of British Artists. He was a successful teacher. He died in 1837.

ALLINGTON CASTLE, NEAR MAIDSTONE, KENT—MOONLIGHT.

259-1876.

13½ by 19. Signed, and dated 1825.

Given by Samuel Redgrave, Esq.

LANDSCAPE, WITH STREAM AND BRIDGE.

458-1882.

19 by 27½. Signed, and dated 1795.

BEAUCLERK, Lady Diana.

An amateur painter in water colours, born in 1734; was the eldest daughter of Charles Spencer, third Duke of Marlborough; married the second Viscount Bolingbroke in 1757, and was divorced in 1768. Two days later she married Dr. Johnson's friend, Topham Beauclerk (*d.* 1780). She executed some bas-reliefs, and made many studies of children; some of the latter were engraved by Bartolozzi, who also engraved her illustrations to Dryden's *Fables* and Burger's *Leonora*. She painted some pastel portraits, etc. Wedgwood reproduced some of her designs in pottery. She died on the 12th August 1808, and was buried in the parish church at Richmond, Surrey.

GROUP OF GIPSIES AND FEMALE RUSTICS.

9-1883.

27½ by 35½

Reproduced facing p. 209 of Mrs. Steuart Erskine's *Lady Diana Beauclerk*, 1903.

A drawing made in 1781 by Lady Beauclerk of a similar subject belonged to Horace Walpole at Strawberry Hill (*see* his catalogue, 1784, pp. 29-30), but the figures are described as being at the entrance to a beech-wood.

The Department of the E.I.D. contains a pencil and chalk drawing by the above artist.

BEAVIS, Richard, R.W.S.

Born at Exmouth in 1824 ; spent his early life at Sidmouth. Though discouraged by his father, he entered the Government School of Design at Somerset House in 1846 and was subsequently employed by a firm of decorators in Parliament Street. In his leisure time he painted in oils and water colours ; he exhibited from 1851 to 1896 at the Royal Academy, British Institution, Old Water Colour Society, the Institute (now Royal Institute), and elsewhere, deriving many of his subjects from scenes in foreign countries while travelling abroad. He became an Associate of the Institute in 1867, and a Member in 1871, but resigned in 1882 to join the Old Water Colour Society, of which he became an Associate in that year, and a Member in 1892. He died at Kensington on the 13th November 1896.

LA SIESTE : SCENE IN THE EASTERN PYRENEES. 382-1891.

9 $\frac{5}{8}$ by 17 $\frac{5}{8}$. Signed, and dated 1872. *Prescott Hewett Gift.*

An oil painting by Beavis, which was Lot 28 at a sale at Christie's, 18th July 1913, was an almost exact replica of this drawing.

SHEEP ON THE SURREY HILLS.

168-1901.

9 $\frac{1}{4}$ by 14. Signed.

The Department of E.I.D. contains two chalk studies of horses by Richard Beavis.

BEDFORD, George.

Born on the 17th June 1849. Studied at the Torquay School of Art and at the South Kensington Museum. Was head master of the former institution from 1878 to 1918, and was also for many years head master of the Newton Abbot Art School. He was examiner to the Royal Drawing Society and lectured on etching and other crafts. He died at Torquay on the 7th April 1920.

LANDSCAPE, WITH A SCOTCH PINE.

E. 2239-1920.

13 $\frac{1}{2}$ by 10 $\frac{1}{4}$. Signed, and dated 1880.

In E.I.D. Given by Mrs. George Bedford.

BEECHEY, Sir William, R.A.

Born at Burford, Oxfordshire, on the 12th December 1753 ; served his time with solicitors at Stow and in London. Entered the Royal Academy Schools in 1772. Having painted for a time in London, Beechey went to Norwich for four years, after which he returned to the capital. He

exhibited at the Royal Academy from 1776 to 1839, and also at the British Institution and Suffolk Street; he was elected A.R.A. in 1793 and R.A. in 1798, was knighted in 1798 and appointed portrait painter to Queen Charlotte. He was almost exclusively a portrait painter. He died at Hampstead on the 28th January 1839.

KING GEORGE III. REVIEWING THE 10TH DRAGOONS.

134-1890.

Sketch for the picture at Hampton Court.

16 $\frac{5}{8}$ by 21. Signed.

BEERBOHM, Max.

SIR CECIL HARCOURT SMITH RECEIVES A DEPUTATION FROM
A NORTHERN TOWN THAT IS MEDITATING A MUSEUM.

E. 1381-1924.

15 $\frac{7}{8}$ by 12 $\frac{1}{2}$. Pencil and water colour. Signed, and dated
1924. *In E.I.D.*

PREPARING FOR THE INTERNATIONAL THEATRE EXHIBITION,
VICTORIA AND ALBERT MUSEUM, 1922 (Mr. Martin
Hardie; Mr. Gordon Craig the elder; Mr. Gordon Craig
the younger).

E. 1382-1924.

14 $\frac{7}{8}$ by 12 $\frac{5}{8}$. Signed, and dated 1924. *In E.I.D.*

PROFESSOR ROTHENSTEIN LECTURING ON THE NEED FOR
CLOSER AND CLOSER CO-OPERATION between the artist as
citizen and the citizen as artist.

E. 1383-1924.

8 $\frac{3}{4}$ by 10 $\frac{7}{8}$. Signed, and dated 1924.

In E.I.D. Given by the artist.

BENETT, Newton.

Born in London on the 14th December 1854. He came of a Wiltshire county family; he was the youngest child of William Bennett, a master in the High Court, and was collaterally descended from Sir Isaac Newton. He devoted himself to art from the age of seventeen. He was a pupil of Paul Naftel (*q.v.*) and a friend of Alfred Fripp, Alfred Hunt, Alfred Parsons, Arthur Hughes, G. D. Leslie, and other artists. Bennett worked in the New Forest, and at Lyme Regis, Warborough-on-Thames, and Dorchester (Oxon.). He died at Dorchester on the 24th November 1914.

DORCHESTER ABBEY, NEAR WALLINGFORD—AUTUMN;
EVENING.

P. 3-1915.

15 $\frac{5}{16}$ by 21 $\frac{1}{2}$. Signed, and dated 1913.

Presented.

ARLINGTON ROW, BIBURY, GLOUCESTERSHIRE—EVENING.

P. 4—1915.

15 $\frac{1}{2}$ by 22 $\frac{5}{8}$. Signed, and dated 1912.*Presented.***BENNETT, William.**

Born in 1811 ; said to have been a pupil of David Cox (*q.v.*). He exhibited from 1842 at the Royal Academy (1842-54), Suffolk Street, the British Institution, and especially at the New Water Colour Society (now the Royal Institute), of which he became an Associate in 1848 and a Member in 1849. He died at Clapham Park on the 16th March 1871.

Alfred Williams (*q.v.*) was a pupil of Bennett.

WARKWORTH CASTLE, NORTHUMBERLAND.

456—1875.

13 by 20 $\frac{1}{8}$.

BRIDGE AND WATERFALL NEAR CAPEL CURIG.

383—1891.

26 $\frac{3}{8}$ by 19 $\frac{7}{8}$. Signed, and dated 1849. *Prescott Hewett Gift.*

BOLTON.

P. 52—1920.

9 $\frac{1}{4}$ by 13 $\frac{5}{8}$. Signed.**BENTLEY, Charles.**

Born in 1805 or 1806 in the Tottenham Court Road, the son of a master carpenter and builder ; began his career as an engraver under T. H. A. Fielding (*q.v.*). Won a silver medal for a water colour landscape at the Society of Arts in 1825 or 1826. The subjects of his paintings are generally coast and river scenes, and he painted effects of sunset and evening, storm and calm. He visited the Continent on several occasions. His exhibits, which range from 1832 to 1854, appeared mostly at the Old Water Colour Society, of which he became an Associate in 1834 and a Member in 1843 ; but he also exhibited at the British Institution, Society of British Artists, and New Water Colour Society (now the Royal Institute). He was likewise a book illustrator. He died of cholera at 11 Mornington Place, London, on the 4th September 1854.

HARWICH, FROM THE SEA.

346.

13 $\frac{1}{2}$ by 20 $\frac{1}{4}$.*In circulation.*

FISHING BOATS.

502.

18 by 26.

Ellison Gift.

Reproduced in colour facing p. 102 of H. M. Cundall's *History of Water Colour Painting*, 1908.

- OLD BREAKWATER, COAST OF ESSEX. 1430-1869.
 12½ by 25. *In circulation. Townshend Bequest.*
- FISHING BOATS OFF THE ISLE OF WIGHT. 3024-1876.
 13 by 25. *William Smith Bequest.*
- DUNLUCE CASTLE, COUNTY ANTRIM, IRELAND. 1154-1886.
 21½ by 32. *Dixon Bequest (Bethnal Green Museum).*
- COAST SCENE, WITH BOATS AND WOODEN JETTY. *In the style of C. Bentley.* E. 3364-1922.
 5¼ by 7¼. *In E.I.D. Given by Douglas Eyre, Esq.*

BENTLEY, Joseph Clayton.

Born at Bradford in 1809 ; was a pupil of Robert Brandard, the engraver. He at first practised landscape painting, but afterwards took up line engraving as well. He exhibited from 1833 till the end of his life at the British Institution, Royal Academy (from 1846), and Suffolk Street. He died at Sydenham on the 9th October 1851.

- WOODLAND SCENE, WITH A STARTLED HERON. 102-1892.
 11½ by 9½.

BENWELL, John Hodges.

Born at Blenheim, Oxfordshire, in 1764. Studied under a portrait and genre painter named Saunders, and from 1779 at the Royal Academy Schools, where he won a silver medal in 1782. He exhibited at the Royal Academy in 1784. Several of his works were engraved. He died in 1785.

- PIERRE DU TERRAIL, CHEVALIER DE BAYARD (1476-1524).
 279-1875.
 9 by 12½.

BERESFORD, Miss.

At the Exhibition of Lady Artists in 1894 were several paintings by "the late Miss C. M. Beresford."

- ITALIAN PEASANT CUTTING A STICK. 1130-1886.
 10½ by 7½. *Dixon Bequest (Bethnal Green Museum).*

BEVERLY, William Roxby.

Born probably in 1811 ; was the son of a well-known actor and theatrical manager who had assumed the name of Beverly. He painted landscapes, sea-pieces and theatrical

scenery, and after Clarkson Stanfield was one of the most distinguished scene painters of the nineteenth century. He was also an actor and a theatrical manager. He exhibited at the Royal Academy from 1865 to 1880, and died at 45 South Hill Park Road, Hampstead, in April 1889.

LANDSCAPE, WITH RUSTICS WORKING : EVENING EFFECT. 246-1889.

9 $\frac{3}{8}$ by 19 $\frac{5}{8}$. *Given by Sir Edwin Durning-Lawrence, Bart.*

FISHING BOATS AT ANCHOR : SUNSET. 247-1889.

6 $\frac{1}{2}$ by 14. *In circulation.*

Given by Sir Edwin Durning-Lawrence, Bart.

RIVER BANK, WITH JETTY AND BUILDINGS. 248-1889.

12 by 20 $\frac{1}{2}$. Pencil.

In E.I.D. Given by Sir Edwin Durning-Lawrence, Bart.

ROAD BORDERING MEADOWS AND PARTS OF A CASTLE
(ARUNDEL ?). 249-1889 (E. 5659-1910).

11 $\frac{3}{4}$ by 18 $\frac{3}{4}$. Chalk. *In E.I.D.*

Given by Sir Edwin Durning-Lawrence, Bart.

ROAD WITH COTTAGES, CARTS, AND GEESE. 250-1889.

9 $\frac{3}{8}$ by 15 $\frac{5}{8}$. Chalk. *In E.I.D.*

Given by Sir Edwin Durning-Lawrence, Bart.

HARVEST SCENE. 251-1889.

9 $\frac{3}{8}$ by 16 $\frac{3}{8}$. Pencil. *In E.I.D.*

Given by Sir Edwin Durning-Lawrence, Bart.

LANDSCAPE, WITH STREAM AND TREE. D. 337-1888.

5 $\frac{7}{8}$ by 9 $\frac{3}{8}$. *In E.I.D.*

THE RAVINE. P. 16-1919.

14 $\frac{3}{8}$ by 10 $\frac{9}{16}$.

Reproduced facing p. 248 of E. B. Lintott's *Art of Water Colour Painting*, 1926, and facing p. 94 of the *Connoisseur*, June 1926.

The Department of E.I.D. also contains some landscapes and other drawings in pencil by W. R. Beverly.

BEWICK, Thomas.

The "restorer of wood engraving in England." Born at Cherryburn House, near the hamlet of Eltringham, Ovingham, Northumberland, on the 10th August 1753 (according to a letter by Bewick quoted in Maggs' *Catalogue of Autograph Letters*, etc., No. 449, 1924, p. 16). His father was a small farmer who rented a colliery. Bewick was apprenticed to Ralph Beilby, an engraver at Newcastle-on-Tyne; he came

to London in 1776, but soon returned to Newcastle and became Beilby's partner. He illustrated *Gay's Fables* (1779) and *Select Fables* (1784), and published a *History of Quadrupeds* (1790) and *British Birds* (1797 and 1804). The "Chillingham Bull" (painted by Landseer and sung by Scott) was perhaps his most famous work. Bewick died at 19 West Street, Gateshead, on the 8th November 1828, and was buried in Ovingham Churchyard.

STUDIES OF BIRDS—BLACK AND WHITE KINGFISHER AND
A MALACCA CROSSBEAK. 135—1890 and 135*a*—1890.
Each 3½ by 4¾.

A FLYING FISH. D. 253—1904.
Oval, 7½ by 10½. Signed, and dated 1822.

BLAKE, William.

This eccentric genius, born at 28 Broad Street, Golden Square, London, on the 28th November 1757, was the son of a hosier. At the age of ten he joined Pars's Drawing School, and before he was fourteen wrote poetry which was not without merit. He was apprenticed to James Basire, and made drawings of London churches for engraving. From 1779 he engraved book illustrations after Stothard and from his own designs. He exhibited at the Royal Academy in 1780 and occasionally until 1808. In 1783 he published his *Poetical Sketches*, and in 1784 opened a print shop with James Parker, but it proved unsuccessful. In 1789 he printed, by an original process, an illustrated edition of his *Songs of Innocence*, which was followed by other works including *Thel* (1789), *Marriage of Heaven and Hell* (1790), *America* (1793), *Songs of Experience* (1794), *Milton* and *Jerusalem* (1804). He illustrated Young's *Night Thoughts* (1796), Blair's *Grave* (1808), the Book of Job (1825), and Dante's *Divine Comedy*. He lived at Felpham 1800-4, otherwise in London; in 1809 he held an exhibition of his pictures. His chief patrons were Hayley, Butts, and Linnell. He died on the 12th August 1827, at 3 Fountain Court, Strand, and was buried at Bunhill Fields.

SATAN AROUSING THE REBEL ANGELS.—Milton, *Paradise Lost*,
Book I., 299—303. (*Fig. 44.*) 697.
20¼ by 15¾.

THE HEALING OF THE WOMAN WITH AN ISSUE OF BLOOD.
1689—1871.
13 by 11¾. Signed. William Smith Gift.

- THE TRANSFIGURATION. 827—1884.
 14 $\frac{3}{4}$ by 12 $\frac{1}{2}$. Signed. *In circulation.*
Given by the Rt. Hon. Sir Charles W. Dilke, Bart., M.P.
- NAOMI ENTREATING RUTH AND ORPAH TO RETURN TO THE
 LAND OF MOAB. (*Fig. 46.*) 69—1894.
 "Fresco print" finished by hand.
 16 $\frac{3}{4}$ by 23 $\frac{3}{8}$. Signed. *Given by J. E. Taylor, Esq.*
 Reproduced facing p. 217 of E. B. Lintott's *Art of Water*
Colour Painting, 1926.
- ST. AUGUSTINE AND THE BRITISH CAPTIVES. A.L. 6868.
 7 $\frac{1}{4}$ by 10 $\frac{3}{4}$.
- MOSES AND THE BURNING BUSH. A.L. 9285.
 15 $\frac{1}{2}$ by 12. *In circulation.*
Given by the Rt. Hon. Sir Charles W. Dilke, Bart., M.P.
- CHRIST IN THE HOUSE OF MARTHA AND MARY, OR THE
 PENITENT MAGDALEN. A.L. 9286.
 13 $\frac{1}{2}$ by 13. *In circulation.*
Given by the Rt. Hon. Sir Charles W. Dilke, Bart., M.P.
- MERCY AND TRUTH ARE MET TOGETHER, RIGHTEOUSNESS
 AND PEACE HAVE KISSED EACH OTHER. A.L. 9287.
 17 by 14 $\frac{3}{4}$. *In circulation.*
Given by the Rt. Hon. Sir Charles W. Dilke, Bart., M.P.
- TIRIEL ON THE SHOULDERS OF IJIM ADDRESSING HIS
 DAUGHTERS. D. 148—1890.
 7 $\frac{1}{4}$ by 10 $\frac{3}{4}$. *In E.I.D.*
 Illustration for an unpublished poem by Blake.
 The Department of E.I.D. also contains twelve pencil
 sketches by William Blake.

BOND, John Lloyd.

Exhibited at Suffolk Street from 1868 to 1872.

- SHOWERY WEATHER, BETTWS-Y-COED. 609—1870.
 19 $\frac{3}{4}$ by 28 $\frac{3}{4}$. Signed, and dated (18)68. *Parsons Bequest.*

BONINGTON, Richard Parkes.

Born at Arnold, near Nottingham, on the 25th October 1802; was the son of a landscape and portrait painter, formerly governor of the gaol at Nottingham, whom he accompanied to France in 1817 or 1818. Bonington studied at Calais under Louis Francia (*q.v.*), and under Baron Gros at Paris, where he worked at the Louvre and the Institut. He

painted almost wholly in France, where his pictures—usually landscapes, seascapes, river views or street scenes, but including figure subjects—were highly esteemed; he exerted much influence on the rising school of landscape painters. After 1824 he also painted in oils, and worked with Delacroix; and he was fond of lithography. In 1825 he visited England, and in 1826 Italy. Works by him appeared at the British Institution from 1826 to 1829, and at the Royal Academy in 1827 and 1828. He died in London, at 29 Tottenham Street, on the 23rd September 1828, and was buried in St. James's Church, Pentonville; his remains were reinterred in Kensal Green Cemetery in June 1837.

J. Frederick Tayler (*q.v.*) shared a studio with Bonington at Paris.

FRENCH COAST, WITH FISHING BOATS. 3046-1876.

6 $\frac{3}{4}$ by 11 $\frac{3}{4}$. Signed.

William Smith Bequest.

If by Bonington, this is an early drawing, made probably while he was a pupil of Francia at Calais. The Department of E.I.D. contains an aquatint by Sir Frank Short after this drawing.

STREET IN VERONA, WITH THE PALACE OF PRINCE MAFFEI. (Fig. 74.) 3047-1876.

9 $\frac{1}{4}$ by 6 $\frac{1}{4}$. Signed.

William Smith Bequest.

Engraved by W. I. Cooke in 1830: a print is in the Department of E.I.D. in this Museum. Reproduced in A. Dubuisson's *Richard Parkes Bonington*, 1924, facing p. 159; a similar pencil drawing is reproduced facing p. 203. Reproduced as an official picture postcard. A rather similar oil painting by Bonington belonging to the Duke of Sutherland at Stafford House is reproduced in *Les Arts*, January 1913, p. 29. At Birmingham is a copy by David Cox, probably from No. 3047-1876.

VESSEL AND BOATS ALONGSIDE A WHARF. 15-1878.

13 $\frac{1}{4}$ by 9 $\frac{3}{4}$.

Formerly attributed to Bonington, but more probably by Francia (*q.v.*).

A HEATH TRAVERSED BY A WINDING ROAD. 162-1885.

4 $\frac{3}{8}$ by 6 $\frac{1}{2}$.

In circulation.

HILLY LANDSCAPE, WITH ROCKS IN THE FOREGROUND, ETC. 163-1885.

9 $\frac{1}{4}$ by 14.

In circulation.

CHELSEA HOSPITAL, FROM THE RED HOUSE, BATTERSEA.

164-1885.

6 $\frac{1}{2}$ by 10.

In circulation.

LANDSCAPE, WITH CHURCH AND COTTAGES.

116-1892.

4 $\frac{1}{10}$ by 7 $\frac{1}{10}$.

In circulation.

- SEASCAPE. 1807-1900.
 $7\frac{1}{2}$ by 10. *Ashbee Bequest.*
- THE LETTER. 1850-1900.
 $9\frac{7}{8}$ by $7\frac{3}{4}$. *Ashbee Bequest.*
 Doubts have been cast on the ascription of this drawing.
- THE QUAY. C.A.I. 14.
 5 by 7. *Ionides Bequest.*
 Reproduced in colour facing p. 74 of A. Dubuisson's *Richard Parkes Bonington*, 1924, and on p. 12 of *Colour*, January 1925.
- RIVER SCENE, WITH BOATS AND BUILDINGS. C.A.I. 15.
 $6\frac{1}{2}$ by $8\frac{3}{8}$. *Ionides Bequest.*
 Reproduced on Plate 2 of the *Catalogue of the Constantine Alexander Ionides Collection*, Part I., 1925.
- PARIS FROM PÈRE LACHAISE. A.L. 5968.
 $10\frac{7}{8}$ by $7\frac{7}{8}$.
 The Department of E.I.D. contains two pencil sketches by Bonington.

BOUGH, Samuel, R.S.A.

Born at Carlisle on the 8th January 1822 ; was the son of a shoemaker, whom he assisted. Later he worked for a time under the Town Clerk of Carlisle ; but he abandoned the prospects of a legal career, and wandered about the country, making sketches in water colours and associating with gipsies. He never studied at a school of art. After practising scene painting at Manchester, Edinburgh, and Glasgow, he devoted himself to the earnest study of nature. He exhibited at the Royal Academy and various galleries in the North. In 1856 he was elected an Associate of the Royal Scottish Academy, and in 1875 a full Member. He died at Edinburgh on the 19th November 1878.

- PITTENWEEM, FIFESHIRE. 42-1896.
 $14\frac{5}{8}$ by $20\frac{1}{8}$. Signed, and dated 1874.

BOUGHTON, Miss Elizabeth. *See* Templetown, Lady.

BOUGHTON, George Henry, R.A., R.I.

Born on the 4th December 1833, near Norwich ; was the son of a farmer who emigrated with his family to America about 1839. Boughton was brought up at or near Albany, where he taught himself the rudiments of art. In 1853 he came to London and spent several months in art study. He then

settled at New York, where he exhibited in 1857, and became known as a landscape painter. In 1859, with the help of some friends, he went to France, where he studied under Edouard Frère; in 1861 or 1862 he settled in London. Some of his early pictures show Frederick Walker's influence. He exhibited regularly at the Royal Academy, 1863-1904, and became A.R.A. in 1879, and R.A. in 1896. He also exhibited at several other London galleries, and was well known as an illustrator. In 1879 he was elected a Member of the Institute of Painters in Water Colours (now the Royal Institute), but resigned in 1885. He died suddenly at West House, Campden Hill, on the 19th January 1905.

STUDY FOR "BEARERS OF THE BURDEN." D. 117-1905.
11 $\frac{7}{8}$ by 18 $\frac{3}{8}$.

BAWDSEY FERRY, NEAR FELIXSTOWE. D. 268-1905.
13 $\frac{1}{2}$ by 20 $\frac{1}{2}$.

STUDY FOR "NEARING HOME." D. 269-1905.
6 $\frac{7}{8}$ by 20 $\frac{1}{8}$.

OLD CRONIES. P. 19-1924.
10 $\frac{1}{16}$ by 9 $\frac{1}{32}$. Signed.

The Department of E.I.D. contains two studies of figures by Boughton.

BOURNE, James.

Born in 1773 at Dalby, near Spilsby, Lincolnshire. He worked in London early in the nineteenth century, and from 1800 to 1809 exhibited pictures, mainly landscapes, at the Royal Academy. He was subsequently employed by Sir Thomas Gage, for whom he executed a number of drawings. He died at Sutton Coldfield on the 11th June 1854.

VIEW NEAR HALIFAX. 663.
6 $\frac{3}{8}$ by 9 $\frac{3}{8}$. *In circulation.*

VIEW NEAR HALIFAX. 664.
6 $\frac{3}{8}$ by 9 $\frac{3}{8}$. *In circulation.*

COTTAGE NEAR DOLGELLY. 1706-1871.
11 $\frac{5}{8}$ by 16 $\frac{7}{8}$. *William Smith Gift.*

CHURCH AND BRIDGE, HUBBERHOLME, YORKSHIRE. 1707-1871.
12 $\frac{3}{4}$ by 16 $\frac{3}{4}$. *William Smith Gift.*

ROCKY LANDSCAPE IN CORNWALL, WITH RUINS OF A CASTLE
IN THE DISTANCE. 159-1883.
9 $\frac{1}{4}$ by 5 $\frac{3}{8}$. Signed. *In circulation.*

VIEW AT HELMSLEY, YORKSHIRE. 113—1894.

$6\frac{1}{4}$ by $9\frac{1}{4}$. Signed.

In circulation. Given by J. E. Taylor, Esq.

LANDSCAPE, WITH BRIDGE AND STREAM. P. 87—1920.

$11\frac{3}{8}$ by $16\frac{1}{2}$.

Given by G. T. Phillips, Esq.

Probably by Bourne, but possibly by the Rev. William Holwell Carr (b. 1758, d. 1830).

LANDSCAPE, WITH HOUSE BY A POND. P. 88—1920.

$11\frac{5}{16}$ by $16\frac{3}{4}$.

Given by G. T. Phillips, Esq.

Probably by Bourne, but possibly by the Rev. William Holwell Carr (b. 1758, d. 1830).

BOUVIER, Auguste Jules.

Born in London of French parents, about 1827. Entered the Royal Academy Schools in 1841 and afterwards studied in France and Italy. Exhibited from 1845 to 1881 at the Royal Academy (1852-79), British Institution, Suffolk Street, the New Water Colour Society (now the Royal Institute), and elsewhere. Was elected an Associate of the New Water Colour Society in 1852, and a Member in 1865. Died at 56 Alexandra Road, St. John's Wood, on the 20th January 1881.

LADY HOLDING FLOWERS IN HER PETTICOAT. 1232—1886.

$20\frac{7}{8}$ by $13\frac{1}{4}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

A GIRL, STANDING, WITH A CHILD ON HER SHOULDER ;
ANOTHER CHILD BY HER SIDE. E. 1196—1916.

$41\frac{5}{8}$ by $31\frac{9}{16}$. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

BOUVIER, Jules, sen.

Born in 1800. Exhibited domestic subjects from 1845 to 1865, chiefly at Suffolk Street. Died in 1867.

GIRL WITH BASKET OF GRAPES. 1234—1886.

$18\frac{1}{2}$ by $25\frac{1}{8}$. Signed, and dated 1860.

Dixon Bequest (Bethnal Green Museum).

BOWLER, Henry Alexander.

Born in Kensington in 1824 ; studied art at Leigh's School and the Government School of Design at Somerset House. Was appointed headmaster of the Stourbridge School of Art in 1851, but was soon transferred to the School of Design at Somerset House. In 1855 he was made an inspector in the Science and Art Department, and in 1876 he became

Assistant Director for Art. From 1861 to 1899 he was teacher of perspective at the Royal Academy. He held important posts at the international exhibitions of 1862 and subsequent years. He exhibited paintings in oils and water colours at the Royal Academy and elsewhere from 1847. He retired from the Science and Art Department in 1891. He died in August 1903, and was buried at Kensal Green.

LUCCOMBE CHINE, ISLE OF WIGHT. 562.
13 $\frac{5}{8}$ by 9 $\frac{7}{8}$.

BOYCE, George Price, R.W.S.

Born in Bloomsbury, 24th September 1826. Was articled to an architect; made careful studies of architecture on the Continent. In 1849 he met David Cox at Bettws-y-Coed, and then took up landscape art. He exhibited at the Royal Academy from 1853 to 1861; also at Suffolk Street, and especially at the Old Water Colour Society, of which he was elected an Associate in 1864 and a full Member in 1877. He was one of the founders of the original Hogarth Club, a great friend of D. G. Rossetti, and a brother-in-law of H. T. Wells, R.A. He died on the 9th February 1897.

TITHE BARN, BRADFORD-ON-AVON. 175-1894.
8 $\frac{1}{2}$ by 21. Signed, and dated (18)78.

Labels at the back of the picture show that it was painted on the spot in the autumn of 1877, and exhibited at the Summer Exhibition of the Old Water Colour Society in 1878 (No. 219), the Autumn Exhibition of the Walker Art Gallery, 1884 (No. 488), and the Irish International Exhibition, 1907.

EDWARD THE CONFESSOR'S CHAPEL, WESTMINSTER ABBEY. 180-1898.

20 $\frac{3}{8}$ by 14 $\frac{5}{16}$. Signed, and dated 1852-73.

IN THE PUY-DE-DÔME. P. 5-1911.

5 $\frac{1}{2}$ by 11 $\frac{7}{16}$. Signed, and dated 1880.

Exhibited at the Old Water Colour Society in the summer of 1882 (No. 214).

Bequeathed by Harry Speakman Webb, Esq., M.R.C.S.

CATTERLEN HALL, CUMBERLAND. P. 6-1911.

12 $\frac{7}{16}$ by 16 $\frac{3}{16}$. Signed, and dated 1884.

Exhibited at the Old Water Colour Society in the summer of 1885 (No. 290).

Bequeathed by Harry Speakman Webb, Esq., M.R.C.S.

Reproduced in the *Review of the Principal Acquisitions*, 1911.

For an exhaustive description of Catterlen Hall, see *The Old Manorial Halls of Westmorland and Cumberland*, 1892, pp. 271-278, by M. W. Taylor, M.D., F.S.A.

HALTON CASTLE, NORTHUMBERLAND: EASTERN ASPECT.

P. 7-1911.

15½ by 21½. Signed, and dated 1881.

Exhibited at the Summer Exhibition of the Old Water Colour Society in 1882, and at the Autumn Exhibition of the Walker Art Gallery, Liverpool, in 1884.

Given by Philip Speakman Webb, Esq.

Halton Castle, the ancient seat of the Carnabys, is near Aydon. A Jacobean farmhouse is attached to the tower.

THE OXFORD ARMS, WARWICK LANE, LONDON. P. 32-1917.

15½ by 13½.

Bequeathed by Henry L. Florence, Esq.

BOYNE, John.

Born about 1750 in County Down. His father was originally a joiner, but came to England when his son was about nine years old, and obtained employment at the Victualling Yard, Deptford. Boyne was apprenticed to Byrne, the engraver, but left him to join some strolling players. In 1781, however, he returned to London, made sketches and engravings, and set up a drawing school. He exhibited at the Royal Academy from 1788 to 1809. His habits are said to have been reckless, and he never acquired wealth. He died in Penton Place, Pentonville, Islington, on the 22nd June 1810.

A MEETING OF CONNOISSEURS.

1703-1871.

16½ by 21½. Signed.

William Smith Gift.

The Department of E.I.D. contains a stipple engraving (No. 25,235) of this drawing by Thomas Williamson, published in London in 1807.

BOYS, Thomas Shotter.

Born at Pentonville, Islington, on the 2nd January 1803. Was articled to G. Cooke, the engraver; but Bonington, under whom he is alleged to have studied at Paris, induced him to turn to painting, and he became a painter and lithographer. He worked for a time with W. Callow (*q.v.*) at Paris. He exhibited from 1824 to 1873 at the New Water Colour Society, Royal Academy (1847-48), and Suffolk Street. He became an Associate of the first-named society (now the Royal Institute) in 1840 and a Member in 1841. Boys published in lithography *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen*, etc., in 1839, after David Roberts, R.A., and others, and *London As It Is*, in 1842, and etched some plates for Ruskin's *Stones of Venice*. He died at 30 Acacia

Road, St. John's Wood, on the 10th October 1874, and was buried at Finchley.

Ambrose Poynter (*q.v.*) was a pupil of Boys.

QUAI DE LA GRÈVE, PARIS, IN 1837. 456-1882.

11 $\frac{1}{4}$ by 15 $\frac{3}{8}$. Signed, and dated 1837.

Reproduced in colour facing p. 114 of H. M. Cundall's *History of Water Colour Painting*, 1908, and in monochrome on p. 91 of the *Architectural Review*, September 1926.

RUE DU RIVAGE, ABBEVILLE. 41-1886.

9 $\frac{1}{4}$ by 12 $\frac{1}{4}$. Signed, and dated 1838. *In circulation.*

PARIS: VIEW NEAR THE PONT ROYAL, WITH THE PAVILLON DE FLORE, TUILERIES. (*Fig. 86.*) A.L. 5745.

13 $\frac{3}{8}$ by 10 $\frac{3}{8}$. Signed, and dated 1829.

Reproduced facing p. 89 of the *Architectural Review*, September 1926.

THE TOWER OF ST. JACQUES, PARIS. A.L. 5848.

14 $\frac{1}{4}$ by 9 $\frac{1}{2}$. Signed, and dated 1834. *In circulation.*

Reproduced facing p. 90 of the *Architectural Review*, September 1926.

THE CATHEDRAL OF NOTRE DAME, PARIS. D. 1558-1907.

9 $\frac{3}{4}$ by 7 $\frac{1}{16}$. Signed, and dated 1836.

Reproduced on p. 89 of the *Architectural Review*, September 1926.

THE PONT NEUF, PARIS. (*Fig. 89.*) P. 25-1922.

15 $\frac{1}{8}$ by 29 $\frac{7}{16}$. Signed, and dated 1833.

Reproduced in the *Review of the Principal Acquisitions*, 1922, and on p. 90 of the *Architectural Review*, September 1926.

For remarks on most of the above drawings, see an article by E. Beresford Chancellor in the *Architectural Review*, September 1926.

BRABAZON, Hercules Brabazon.

Younger son of Hercules Sharpe of Blackhalls, Durham, and Oaklands, Battle; born at Paris on the 27th November 1821. Educated at Harrow and Trinity College, Cambridge, where he took the Mathematical Tripos. Studied art at Rome for three years, and received tuition from J. H. d'Egville (*q.v.*) and A. D. Fripp (*q.v.*); travelled with Ruskin (*q.v.*) and Arthur Severn (*q.v.*); made tours in Spain, Egypt, India, etc. In 1847 he took the name of Brabazon. He was an accomplished pianist. In 1891 he became a member of the New English Art Club. In 1892 his water colours became famous through an exhibition held at the Goupil Gallery. He died at Oaklands on the 17th May 1906.

- LAGO MAGGIORE. P. 5-1918.
7 by $9\frac{0}{16}$. Pastel. Signed.
Given by R. Clarke Edwards, Esq.
- PICQUIGNY. P. 17-1920.
 $7\frac{1}{16}$ by $10\frac{5}{16}$. Signed. *Given by Mrs. Brabazon Combe.*
"Sketched with J Ruskin and A Severn."—*Note by the artist.*
- RYE. (*Fig. 117.*) P. 18-1920.
 $8\frac{3}{16}$ by $12\frac{0}{16}$. Water colour and pastel. Signed.
- AFTER SUNSET: VIEW FROM THE ARTIST'S WINDOW IN
MORPETH TERRACE. P. 19-1920.
10 by $14\frac{1}{16}$. Signed.
- PHILÆ. P. 20-1920.
 $9\frac{1}{4}$ by $11\frac{1}{8}$. Signed.
Exhibited by the artist at the Belfast Art Society. Exhibited
in 1904 at the Corporation of Manchester Art Gallery.
- AUTUMN, SUSSEX. P. 21-1920.
 $10\frac{1}{16}$ by 14. Water colour and pastel. Signed.
- LAGO MAGGIORE. P. 22-1920
 $9\frac{7}{8}$ by $13\frac{7}{8}$. Signed.
Exhibited in the Fine Art Section of the Irish International
Exhibition, Dublin, 1907.
- ABOVE MENTONE. P. 23-1920.
 $10\frac{1}{16}$ by $13\frac{1}{16}$. Signed.
Exhibited in the Fine Art Section of the Irish International
Exhibition, Dublin, 1907.
- WHITE HOUSES, VARENNES. P. 24-1920.
 $9\frac{1}{8}$ by 14. Signed.
- STREET SCENE IN DELHI. P. 25-1920.
 $8\frac{1}{16}$ by $11\frac{1}{4}$. Signed.
- RHODODENDRONS. P. 26-1920.
 $7\frac{5}{16}$ by $10\frac{1}{16}$. Signed.
Exhibited in the Fine Art Section of the Irish International
Exhibition, Dublin, 1907.
- VENICE. P. 27-1920.
 $4\frac{5}{16}$ by $7\frac{7}{16}$. Signed.
- A STREET IN CAIRO. P. 28-1920.
 $9\frac{3}{4}$ by $6\frac{7}{8}$. Signed.
- A MOSQUE AT CAIRO. P. 29-1920.
 $12\frac{3}{8}$ by $8\frac{1}{16}$. Water colour and crayon. Signed.
- THE GARDENS OF THE TAJ MAHAL. P. 30-1920.
 $8\frac{7}{8}$ by $11\frac{1}{4}$. Signed.

- THE INFANTA MARGARITA. After the painting by Velasquez
in the Prado, Madrid. P. 31-1920.
9 $\frac{5}{8}$ by 6 $\frac{3}{4}$. Signed.
- LANDSCAPE. After Turner. P. 32-1920.
7 $\frac{3}{8}$ by 10 $\frac{5}{8}$.
- HEAD OF GOYA. After the portrait of Goya by himself in
the Prado, Madrid. P. 33-1920.
6 $\frac{3}{4}$ by 6 $\frac{1}{16}$.
- ISCHIA. P. 34-1920.
7 $\frac{5}{16}$ by 11 $\frac{11}{16}$. Signed.
- THE DATE PALMS AT ELCHE, SPAIN. P. 35-1920.
7 by 9 $\frac{7}{8}$. Signed.
Painted largely in opaque colour.
- BENARES. Circ. 95-1920.
9 by 12. Signed.
In circulation. Given by Mrs. Brabazon Combe.
- CAIRO. Circ. 96-1920.
6 by 13. *In circulation. Given by Mrs. Brabazon Combe.*
- ROSES. Circ. 97-1920.
8 $\frac{1}{2}$ by 6 $\frac{1}{2}$. Signed.
In circulation. Given by Mrs. Brabazon Combe.
- BAVENO. Circ. 98-1920.
5 $\frac{1}{4}$ by 8 $\frac{1}{2}$. Signed.
In circulation. Given by Mrs. Brabazon Combe.
- LANDSCAPE, WITH TREES. Study from a painting by Corot.
E. 1033-1920.
13 $\frac{5}{8}$ by 9 $\frac{7}{8}$. Signed.
In E.I.D. Given by Mrs. Brabazon Combe.
- A MOOR IN A CRIMSON-EDGED ROBE. Study from a painting
by Regnault. E. 1034-1920.
15 $\frac{11}{16}$ by 8 $\frac{3}{8}$. Signed.
In E.I.D. Given by Mrs. Brabazon Combe.
- FLOWERS IN A BLUE-AND-WHITE JAR. E. 1035-1920.
4 $\frac{3}{4}$ by 6 $\frac{1}{2}$. Pastel. Signed.
In E.I.D. Given by Mrs. Brabazon Combe.
- JUNE ROSES. E. 1036-1920.
8 $\frac{1}{2}$ by 6. Water colour and pastel. Signed.
In E.I.D. Given by Mrs. Brabazon Combe.
- A GROUP OF HOUSES. E. 1037-1920.
3 $\frac{1}{8}$ by 4 $\frac{3}{8}$. Water colour and pencil.
In E.I.D. Given by Mrs. Brabazon Combe.

LANDSCAPE : A GROUP OF TREES REFLECTED IN WATER.
E. 1038-1920.

3 $\frac{3}{4}$ by 4 $\frac{5}{8}$. Pastel and wash.

In E.I.D. Given by Mrs. Brabazon Combe.

LANDSCAPE, WITH A COTTAGE AND WINDMILL.
E. 1039-1920.

2 $\frac{7}{8}$ by 3 $\frac{1}{8}$. Pencil and water colour.

In E.I.D. Given by Mrs. Brabazon Combe.

COAST SCENE, WITH CLIFFS, AND A BOAT NEAR THE SHORE.
E. 1040-1920.

2 $\frac{3}{8}$ by 4 $\frac{1}{16}$. Pastel.

In E.I.D. Given by Mrs. Brabazon Combe.

A BAY, WITH BLUE WATER, AND FIGURES IN THE FORE-
GROUND.
E. 1041-1920.

4 $\frac{1}{8}$ by 6 $\frac{1}{8}$. Pastel.

In E.I.D. Given by Mrs. Brabazon Combe.

VILLA D'ESTE, TIVOLI.
E. 1042-1920.

10 $\frac{1}{4}$ by 15 $\frac{1}{8}$. Pencil and wash. Signed.

In E.I.D. Given by Mrs. Brabazon Combe.

TANGIER.
E. 1043-1920.

10 $\frac{1}{16}$ by 14 $\frac{1}{2}$. Signed.

In E.I.D.

THE PONTE VECCHIO, FLORENCE.
E. 1044-1920.

5 $\frac{3}{4}$ by 8 $\frac{1}{16}$. Signed.

In E.I.D.

VENICE, FROM THE LAGOON.
E. 1045-1920.

6 $\frac{1}{4}$ by 8 $\frac{7}{8}$. Pastel. Signed.

In E.I.D.

BRADDON, Paul.

This water colour painter appears to have flourished about the 'eighties of the last century, and to have painted views of towns and buildings.

VIEW OF ST. ASAPH'S CATHEDRAL, FROM THE SOUTH-WEST.
E. 3703-1910.

15 $\frac{1}{4}$ by 22. Signed.

In E.I.D. Given by Sir Edwin Durning-Lawrence, Bart.

VIEW OF THE WEST FRONT OF WINCHESTER CATHEDRAL.
E. 3704-1910.

22 by 15. Signed.

In E.I.D. Given by Sir Edwin Durning-Lawrence, Bart.

VIEW OF WELLS CATHEDRAL, FROM THE SOUTH-EAST.
E. 3705-1910.

15 $\frac{1}{4}$ by 22. Signed.

In E.I.D. Given by Sir Edwin Durning-Lawrence, Bart.

The Department of E.I.D. contains other drawings by Paul Braddon.

BRADLEY, Miss Mary.

Exhibited at the Royal Academy in 1811.

STUDY OF FRUIT.

845-1900.

19 $\frac{1}{4}$ by 15. Signed, and dated 1809.

BRAGG.

Perhaps Edward Bragg, who is said to have died in 1875 at the age of nearly ninety.

BATTERSEA.

451.

4 by 5 $\frac{3}{4}$.

In E.I.D.

BATTERSEA FIELDS (NOW BATTERSEA PARK).

452.

4 by 6.

In E.I.D.

BRANDARD, Robert.

Born in 1805 at Birmingham. Came to London in 1824 and studied for a short time under Edward Goodall as a landscape engraver. He engraved after several eminent artists and executed plates for Turner's *England*. He also painted landscapes, and exhibited occasionally from 1831 to 1858 at the Royal Academy, British Institution, Suffolk Street, New Water Colour Society (now the Royal Institute), and elsewhere. He died at Campden Hill, Kensington, on the 7th January 1862.

ROCKS AT HASTINGS.

1.

9 by 6 $\frac{7}{8}$.

Sheepshanks Gift.

SEASCAPE, WITH BOATS.

E. 327-1918.

4 $\frac{7}{16}$ by 6 $\frac{3}{8}$. *In E.I.D. Given by Alfred Jones, Esq., of Bath.*

YARMOUTH, ISLE OF WIGHT.

E. 328-1918.

4 $\frac{3}{8}$ by 6 $\frac{3}{8}$. Signed.

In E.I.D. Given by Alfred Jones, Esq., of Bath.

NEAR BROADSTAIRS, KENT, MAY 1836.

E. 329-1918.

4 $\frac{1}{2}$ by 6 $\frac{1}{2}$. *In E.I.D. Given by Alfred Jones, Esq., of Bath.*

BRANWHITE, Charles.

Was born on the 7th June 1817, at Bristol, and resided there. Instructed in art by his father, Nathan Cooper Branwhite (1775-1857), an engraver and miniature painter, he began practising as a sculptor, and was awarded a silver medal for a bas-relief by the Society of Arts in 1836-37. Later on he became a landscape painter, and exhibited from 1843 to 1879 at the Royal Academy (1845-56), British Institution,

Society of British Artists and Old Water Colour Society, being elected an Associate of the last-named society in 1849. In 1852 he received a prize at Glasgow for his "Winter Sunset." He died at Bramford House, Westfield Park, Bristol, on the 15th February 1880.

ON THE DEE, NORTH WALES: CATTLE DRINKING.

1126-1886.

22½ by 36. Signed, and dated 1862.

Dixon Bequest (Bethnal Green Museum).

LANDSCAPE: A ROCKY STREAM WITH WOODED BANKS.

E. 3952-1919.

13¾ by 20¾. Signed. *In E.I.D. Bernard H. Webb Bequest.*

BREWTNALL, Edward Frederick, R.W.S.

Born on the 13th October 1846; was a landscape painter both in water colours and oils. Became an Associate of the Old Water Colour Society in 1875 and a Member in 1883, and a Member of the Society of British Artists in 1882 (re-signed 1886); was also a Member of the Institute of Oil Painters. Died on the 13th November 1902.

AT CLEY-NEXT-THE-SEA, NORFOLK.

1440-1902.

12½ by 8. Signed.

NEAR ST. MAWGAN, CORNWALL.

1441-1902.

15 by 21½.

BRIGHT, Henry.

Born in 1814 at Saxmundham, the son of a jeweller and lapidary; showed an early talent for art, but was apprenticed to a chemist at Woodbridge, Suffolk, and subsequently became a dispenser at Norwich Hospital. Here he found time to improve himself in art. He removed to London in 1836 and exhibited from that year till 1871 at the New Water Colour Society (now the Royal Institute of Painters in Water Colours), Royal Academy, British Institution, and Society of British Artists. He became a Member of the New Water Colour Society in 1839, but resigned in 1845. Bright painted in oils, pastel, and water colours. His works are characterised by breadth and freedom, the passing effects of nature, sky, and cloud being his favourite subjects. After twenty years of successful practice in London, he retired to Ipswich, where he died on the 21st September 1873.

LANDSCAPE, WITH RIVER AND BRIDGE: RAIN COMING ON.

601-1870.

11 by 17¾. Crayon. Signed, and dated 1833. *Parsons Bequest.*

LOW TIDE. 1941-1900.
12 $\frac{7}{8}$ by 18 $\frac{5}{8}$. Signed, and dated 1841.

COTTAGES NEAR WOODBRIDGE, SUFFOLK. D. 210-1890.
9 $\frac{1}{8}$ by 12 $\frac{3}{8}$. Signed, and dated 1845. *In E.I.D.*

WELSH MOUNTAIN SCENE. P. 61-1919.
25 $\frac{1}{4}$ by 43 $\frac{1}{8}$. Pastel. Signed. *Given by Charles E. Innes, Esq.*
Reproduced in the *Review of the Principal Acquisitions*, 1919.

The Department of E.I.D. also contains pencil and chalk drawings by Henry Bright.

BROCAS, Samuel Frederick.

The date of his birth is uncertain. He was the second son of Henry Brocas, senior (1762-1837), a landscape painter and engraver. He studied at the Dublin Society's school, and was awarded medals there for flower painting (1801), etching (1802), and figure drawing (1807). He practised as a landscape painter in oils and water colours at Dublin, and excelled in depicting animals. He exhibited at Dublin in 1804, 1809, and 1812, and at the Royal Hibernian Academy 1828-47. He was a member of the Society of Irish Artists which held its first exhibition at the Royal Irish Institution in 1843. Several of his views of Dublin were engraved by his brother, Henry Brocas. The National Gallery of Ireland and the British Museum have drawings by him. He died at 120 Lower Baggot Street, Dublin, 14th May 1847.

THE CASTLE CHAPEL, DUBLIN. 46-1895.
9 $\frac{5}{8}$ by 15 $\frac{3}{4}$. Signed, and dated 1818.

SACKVILLE STREET, DUBLIN, SHOWING THE POST OFFICE
AND NELSON'S COLUMN. D. 1-1901.
9 $\frac{3}{8}$ by 15 $\frac{3}{4}$. Signed, and dated 1818. *In E.I.D.*

The Department of E.I.D. contains twelve hand-coloured engravings (Nos. E. 5485 to E. 5496-1903) by H. Brocas after S. F. Brocas. They include engravings of the two water colours mentioned above; the reproduction of No. 46-1895 is dated 1828.

BROCK, William.

MA CAMPAGNE. P. 62-1919.
12 by 17 $\frac{1}{8}$. Signed. *Given by J. E. H. Baker, Esq.*

Exhibited as "The Heart of Normandy" at the Carroll Gallery, 10 George Street, Hanover Square, June 1911 (No. 14).

BROCKEDON, William, F.R.S.

Born at Totnes, Devon, on the 13th October 1787. His father was a watchmaker, and Brockedon followed his trade for some time; but in 1809 he came to London and entered the Royal Academy Schools. In 1812 he exhibited two portraits, and in 1813 one of Miss S. Booth as "Juliet," which brought him into notice. He also practised sculpture. In 1815 he visited France and Belgium. In 1818 the British Institution awarded him a premium of a hundred guineas for his "Resurrection of the Widow's Son." After travelling in Italy in 1821-22, he settled in London and practised as a painter of historical and genre subjects; he also illustrated several works dealing chiefly with the Alps, Italy, and the Holy Land. He was a Fellow of the Royal Society and a Member of the Academies of Florence and Rome. In 1830 he assisted in the foundation of the Royal Geographical Society; in 1831 he founded the Graphic Society. Brockedon was also an ingenious inventor and improved steel pens. He last exhibited at the Royal Academy in 1841. He died at 29 Devonshire Street, Bloomsbury, on the 29th August 1854, and was buried at Bloomsbury.

LAODICEA, ASIA MINOR.

9 by 13½.

2962-1876.

*William Smith Bequest.***AN ALPINE PASS.**

8½ by 13½.

318-1887.

MONTE CAVALLO, ROME.

9½ by 13½.

179-1889.

An engraving by E. Finden after this drawing faces p. 159 of Brockedon's *Road Book from London to Naples*, 1835.

BROCKY, Charles.

Born in 1807 at Temeswar in Hungary; was the son of a theatrical hairdresser who had been a peasant; began life with some strolling players, and subsequently became a servant in a cook's shop and assistant to a barber. Eventually he was placed in a free drawing school at Vienna, where in spite of great privations he acquired a knowledge of art. He copied miniatures, drew pencil portraits, and painted portraits and religious subjects in oil. He was patronised by the Princess de Mousleard. In 1837 he left Vienna for Paris, where he copied at the Louvre. Here Mr. Munro of Novar met him, and at his suggestion Brocky came to England, where Mr. Dominic Colnaghi befriended

him and Queen Victoria sat to him. He exhibited pencil portraits, miniatures, and classic and subject pictures at the Royal Academy (from 1839), British Institution and New Water Colour Society (now the Royal Institute), becoming an Associate of the last-named society in 1854. Brocky was a brilliant painter and showed artistic talent in several other directions. He died in London on the 8th July 1855, and was buried at Kensal Green.

GIRL AT A CONDUIT. 1469-1869.

12 $\frac{7}{10}$ by 9 $\frac{1}{4}$.

Townshend Bequest.

Reproduced in the *Connoisseur*, March 1926.

GIRL READING AT A WINDOW. 1489-1869.

7 $\frac{1}{4}$ by 6.

In circulation. Townshend Bequest.

GIRL HOLDING A BABY : LANDSCAPE BACKGROUND. *In the style of C. Brocky.* E. 3388-1922.

9 $\frac{1}{2}$ by 6 $\frac{1}{4}$.

In E.I.D. Given by Douglas Eyre, Esq.

The Department of E.I.D. contains drawings of trees and heads by Brocky.

BROMLEY, William, A.E.

Born at Carisbrooke, Isle of Wight, in 1769 ; was apprenticed to a London engraver named Wooding ; exhibited at the Royal Academy from 1786 to 1842 ; acquired a considerable reputation as an engraver at the beginning of the nineteenth century, and was employed by the Trustees of the British Museum to make engravings of the Elgin Marbles ; was in 1804 a Member of the Society of Engravers ; engraved for Macklin's Bible and (after Stothard's designs) for a History of England ; was elected Associate Engraver of the Royal Academy in 1819. Died in 1842.

THE CRUCIFIXION. 812-1873.

28 by 19. Signed, and dated 1814.

BROOKE, A. Newton.

HILLSBOROUGH, FROM THE CAPSTONE, ILFRACOMBE.

95-1889.

5 $\frac{5}{8}$ by 13 $\frac{5}{8}$. Dated 1883.

In circulation.

BROOKES, Warwick.

Familiarly known as "Brookes of Manchester." Born at Salford on the 5th May 1808. He early showed an ability for art, entered the calico print works of John Barge & Co., and was soon promoted to the designing room, where he

produced many successful patterns. On the establishment of the Government School of Design in the Royal Manchester Institution, he became a student there under John Zephaniah Bell, and quickly distinguished himself. In 1840 he was appointed head designer to the Rossendale Printing Company, with whom he remained twenty-six years. He enjoyed a considerable local reputation, and the Manchester Exhibition of 1857 brought his work before a wider public. His figure subjects, chiefly in pencil and chalk, are refined and truthful. He drew illustrations for *A Round of Days*, 1866. In 1868 he became a Member of the Manchester Academy of Fine Arts. In 1871 Brookes was placed on the Civil List. He died at Egerton Grove, Stratford New Road, Manchester, on the 11th August 1882.

LANDSCAPE: MOONLIGHT. 623—1886.

14 $\frac{3}{8}$ by 21 $\frac{3}{8}$. Sepia. Signed, and dated 1876. *In circulation.*

MAY DAY AT BOWDON, CHESHIRE. 624—1886.

6 $\frac{5}{8}$ by 10 $\frac{5}{8}$. Pen and sepia. Signed. *In circulation.*

CHRIST BLESSING LITTLE CHILDREN. 625—1886.

11 $\frac{1}{2}$ by 14 $\frac{1}{2}$. Sepia. Signed, and dated 1873. *In circulation.*

CHILDREN DANCING. 626—1886 (E. 1836—1910).

5 $\frac{3}{8}$ by 11 $\frac{3}{8}$. Pen and ink. Signed, and dated 1879. *In E.I.D.*

CHILDREN RUNNING. 627—1886 (E. 1837—1910).

6 $\frac{1}{8}$ by 11 $\frac{3}{4}$. Pen and ink. Signed, and dated 1880. *In E.I.D.*

LLANRHYCHWYN, NEAR TREFRIW, NORTH WALES.

8 by 11 $\frac{1}{4}$.

36—1892.

The Department of E.I.D. contains some pencil drawings by Warwick Brookes. The Forster Collection in this Museum contains thirty-one photographs of sketches, principally of children, by him (No. F. 131).

BROOKING, Charles.

Born in 1723. He was brought up in Deptford dockyard and became a ship painter. Taking to art he painted pictures of shipping, marine views, and sea fights. Many of his works were engraved, and he was just beginning to acquire a reputation when he was overtaken by consumption. He died, apparently in great poverty, in Castle Street, Leicester Square, early in 1759.

ENGLISH LINE-OF-BATTLE SHIP.

22—1873.

12 $\frac{5}{8}$ by 12. Indian ink.

BROWN, Ford Madox.

Born at Calais on the 16th April 1821; was the son of a naval officer. Studied at Bruges, Ghent, and Antwerp; visited Paris in 1843-44. In 1844 he exhibited a cartoon called "Bringing the Body of Harold to the Conqueror," at the Westminster Hall competition. After a period of work at Rome, he accepted D. G. Rossetti as a pupil in 1848, and thus came into contact with the pre-Raphaelite movement. His "Work" at Manchester and his "Last of England" at Birmingham show its influence. Madox Brown executed a series of panels for Manchester Town Hall, illustrating the history of the city. Through his connection with William Morris he influenced English decorative art. He was an enthusiastic supporter of the Working Men's College, and one of the founders of the original Hogarth Club in 1858. He exhibited occasionally at the Academy till 1853, and at the British Institution till 1867. He died on the 6th October 1893, and was buried in Finchley Cemetery.

ELIJAH RESTORING THE WIDOW'S SON. (Fig. 92.)

268-1895.

37 by 24½. Signed, and dated (18)68.

Reproduced facing p. 126 of H. M. Cundall's *History of Water Colour Painting*, 1908 (in colour); in *L'Art et les Artistes*, June 1913, p. 117; in the *Windsor Magazine*, September 1913, facing p. 370; and as an official picture postcard. A replica in oil belonging to Mr. Bibby was exhibited at the Grafton Gallery in 1897.

In the Department of E.I.D. is a small black and white drawing of the same subject by the same artist, for a book illustration.

THE EXPULSION OF THE DANES FROM MANCHESTER.

D. 751-1904.

30 by 64. Signed, and dated 1880.

Original cartoon for the fresco in the City Hall, Manchester.

The Department of E.I.D. also contains another drawing for a book illustration and two designs for stained glass by the above artist.

BROWN, Thomas Austen, A.R.S.A., R.I.

Born at Edinburgh in 1857, the son of a drawing master. He studied at the schools of the Royal Scottish Academy and became an Associate of that body in 1889. He came to London soon afterwards. He was a Member of the Royal Institute of Painters in Water Colours from 1888 to

1899. He exhibited and won medals at Continental exhibitions, and several foreign galleries contain examples of his work. He was an eclectic in painting and worked in several different manners. He produced numerous colour woodcuts. He lived for many years in the neighbourhood of Boulogne and Étapes, and it was at Boulogne that he died in June 1924.

WOMAN, WITH A COW AND CALF. P. 54-1919.

18 $\frac{1}{2}$ by 16 $\frac{1}{2}$. Pastel. Signed, and dated 1909.

Bequeathed by B. H. Webb, Esq.

THE CHURCH AND HARBOUR AT VEERE. P. 76-1922.

10 $\frac{15}{16}$ by 13 $\frac{5}{16}$. Signed, and dated 1922. *Given by the artist.*

GRASSE. P. 24-1925.

13 $\frac{3}{8}$ by 21 $\frac{1}{8}$. Pen and ink and water colour. Signed, and dated 1923.

Presented by Mrs. Austen Brown, in memory of her late husband.

SHRIMPERS RETURNING, ÉTAPLES. P. 25-1925.

15 $\frac{1}{4}$ by 14 $\frac{1}{8}$. Water colour, pen and ink, etc. Signed, and dated 1917.

Presented by Mrs. Austen Brown, in memory of her late husband.

The Department of E.I.D. contains drawings by the above artist.

BRYCE, A. J. C., R.B.A.

GERONA. P. 48-1924.

12 $\frac{3}{8}$ by 15 $\frac{11}{16}$. Signed, and dated 1922.

Exhibited at the Royal Society of British Artists in 1923.

LEICESTER SQUARE. P. 49-1924.

11 $\frac{1}{4}$ by 16 $\frac{1}{4}$. Signed.

Exhibited at the Grosvenor Gallery in 1922.

BUCKLER, John, F.S.A.

Born at Calbourne, Isle of Wight, on the 30th November 1770. He was articled to an architect and surveyor at Southwark, and practised as an architect till about 1826; but he is best known by his drawings and aquatint engravings of English cathedrals, churches, and other ancient buildings. He was a frequent exhibitor at the Royal Academy from 1796 to 1849. Among his numerous engravings may be mentioned two views of Magdalen College, Oxford (1797), and a view of Lincoln Cathedral (1799). He died at Rockingham Row, New Kent Road, on the 6th December 1851.

WINCHESTER CATHEDRAL: THE FAÇADE FROM THE NORTH-
WEST. 1740-1871.

16 $\frac{3}{8}$ by 23 $\frac{1}{2}$. Signed, and dated 1801. *William Smith Gift.*

HEREFORD CATHEDRAL. 61-1872.

19 $\frac{1}{8}$ by 26 $\frac{7}{8}$. Signed, and dated 1809. *In circulation.*

THE GALLERY AT BROWSHOLME, NEAR CLITHEROE, YORK-
SHIRE. 130-1882.

11 by 15 $\frac{3}{8}$. Signed, and dated 1809.

REDGRAVE HALL, REDGRAVE, SUFFOLK. 552.

9 $\frac{5}{8}$ by 15 $\frac{1}{8}$. *In circulation.*

Perhaps by John Chessell Buckler, son of John Buckler, who died on the 10th January 1894, in his 101st year. The Department of E.I.D. contains drawings by him.

WELLS CATHEDRAL. (*Fig. 61.*) P. 52-1922.

18 $\frac{1}{8}$ by 26 $\frac{3}{16}$. Signed, and dated 1821.

With a dedication to the Right Rev. George Henry Law, D.D., etc., Bishop of Bath and Wells.

MAGDALEN COLLEGE, OXFORD. E. 926-1924.

8 $\frac{1}{2}$ by 12 $\frac{1}{8}$. Signed, and dated 1804. *In E.I.D.*

SOUTH-EAST VIEW OF DINTON CHURCH, WILTSHIRE. E. 927-1924.

9 by 11 $\frac{1}{8}$. Signed, and dated 1805. *In E.I.D.*

The Bethnal Green Museum contains a drawing of Balmes House, Middlesex, by Buckler.

BUCKLEY, C. F.

A landscape painter in oil and water colours who exhibited at the Royal Academy and Society of British Artists, 1841-69.

SCENE IN THE ENGLISH LAKE DISTRICT. P. 13-1910.

14 $\frac{1}{2}$ by 20 $\frac{1}{16}$. Signed, and dated 1841.

Given by Colonel A. W. Jamieson, F.G.S.

SCENE IN THE ENGLISH LAKE DISTRICT. P. 14-1910.

14 $\frac{1}{2}$ by 20 $\frac{1}{8}$. Signed, and dated 1841.

Given by Colonel A. W. Jamieson, F.G.S.

BUCKLEY, J. E.

Exhibited at Suffolk Street, 1843-61.

EXTERIOR OF STOKE HOUSE, WITH FIGURES. 1173-1886.

15 $\frac{3}{8}$ by 27 $\frac{3}{8}$. Signed, and dated 1858.

Dixon Bequest (Bethnal Green Museum).

BULMAN, Henry H., R.B.A.

ON THE WALLS, LUCCA.

P. 62—1923.

9½ by 10½. Signed, and dated 1923.

*Given by Mrs. E. C. Austen Brown.***BUNBURY, Henry William.**

Born in 1750; was the second son of the Rev. Sir W. Bunbury, Bart., of Mildenhall, Suffolk; was educated at Westminster and St. Catharine's Hall, Cambridge; became Colonel of the West Suffolk Militia, and in 1787 was appointed Equerry to the Duke of York. As an artist he excelled in caricatures and humorous drawings, such as "Hints to bad Horsemen"; his other works were mostly weak and sentimental. Bunbury exhibited at the Royal Academy from 1780 to 1808. He married Catherine Horneck, Goldsmith's "Little Comedy." He died at Keswick on the 7th May 1811.

FLORIZEL AND AUTOLYCUS CHANGING GARMENTS.—Shakespeare, *A Winter's Tale*, Act iv., Scene 4. 1702—1871.

13¾ by 17½.

William Smith Gift.

FALSTAFF'S ESCAPE.

262—1876.

"Falstaff. May I not go out ere he come?*Mrs. Page.* Alas, three of Master Ford's brothers watch the door with pistols. . . .*Falstaff.* What shall I do? I'll creep up into the chimney.*Mrs. Ford.* There they always use to discharge their birding-pieces."—Shakespeare, *The Merry Wives of Windsor*, Act iv., Scene 2.

13¾ by 18½. Black and red chalk. Engraved by J. Chapman, 1792.

SCENE FROM "THE RECESS": CAVALIER AND TWO LADIES
IN A LANDSCAPE. 320—1887.

10 by 14.

SCENE AT THE ENTRANCE GATE OF AN OXFORD COLLEGE.

D. 752.

8½ by 14¾.

Dyce Bequest.

An etching by Bunbury after this drawing was published in 1780.

FEMALE FIGURES.

D. 753.

9¾ by 9½. Sepia and colour.

Dyce Bequest.

"ALL HAIL, DALBLAIR! HAIL TO THEE, LAIRD OF
AUCHINLECK!"

D. 754.

9½ by 11¾. Chalk.

Dyce Bequest.

WALKING UP THE HIGH STREET, EDINBURGH.

D. 755.

8½ by 10½. Pen and ink.

Dyce Bequest.

CHATTING TILL TWO IN THE MORNING. D. 756.
 $7\frac{1}{2}$ by $10\frac{1}{2}$. Chalk. Dyce Bequest.

SCOTTIFYING THE PALATE AT LEITH. D. 757.
 $7\frac{1}{2}$ by $9\frac{1}{2}$. Pen and pencil. Dyce Bequest.

HALF-FIGURES OF DR. JOHNSON AND BOSWELL, SEATED
 SIDE BY SIDE. D. 758.
 $7\frac{1}{2}$ by $8\frac{1}{2}$. Chalk. Dyce Bequest.

INTERIOR, WITH GROUPS OF FIGURES: JOHNSON AND
 BOSWELL CONVERSING. D. 759.
 $7\frac{1}{2}$ by $18\frac{5}{8}$. Pencil, tinted. Dyce Bequest.

(N.B.—Nos. 754–59 illustrate episodes in Boswell's *Journal of a Tour to the Hebrides*. The Dyce Collection contains etchings by Rowlandson after Nos. 754, 755, 756, and 757.)

The Department of E.I.D. contains a pen and wash sketch of fishermen by Bunbury.

BURDER, W. C.

Exhibited in 1859.

STUDY OF ROCKS ON THE RIVER LYNN. E. 1870–1920.
 $11\frac{1}{4}$ by 18. Water colour and body colour. Signed, and dated 1861. In E.I.D. Given by H. Stuart Thompson, Esq.

BURGES, William, A.R.A.

Born on the 2nd December 1827, his father being a civil engineer. Entered the office of Edward Blore, an architect, in 1844, and that of Sir Digby Wyatt, also an architect, in 1849. Exhibited at the Royal Academy from 1852. Burges studied mediæval architecture on the Continent, and from 1856 was employed on important buildings and restorations. He gained the first award in the international competition for the restoration of Lille Cathedral in 1856, and designed Brisbane Cathedral, Cork Cathedral, and additions to Cardiff Castle. He also wrote on architecture. He was elected A.R.A. in 1881, a few months prior to his death, which occurred at his house in Melbury Road, London, on the 20th April of that year.

STUDY OF SACERDOTAL VESTMENTS. For Lord Leighton's picture, "Cimabue's Madonna carried in procession through the streets of Florence" (now at Buckingham Palace). 737–1896.
 $10\frac{1}{2}$ by $6\frac{1}{2}$. In E.I.D.

STUDY OF SACERDOTAL VESTMENTS. For the same picture. 741–1896.
 $10\frac{1}{4}$ by $7\frac{7}{8}$. In E.I.D.

STUDY OF A CANDLESTICK. For the same picture.
757-1896 (E. 1847-1910).

14 by 9 $\frac{1}{2}$. Signed. *In E.I.D.*

The Department of E.I.D. also contains some architectural drawings by W. Burges, A.R.A.

BURGESS, Miss Adelaide.

Exhibited at the Royal Academy, 1857-72. She lived at Leamington, and was probably a daughter of John Burgess (*q.v.*).

GIRLS BEGGING. 1210-1886.
17 $\frac{3}{4}$ by 13 $\frac{3}{8}$. *Dixon Bequest (Bethnal Green Museum).*

BURGESS, John.

Born probably in 1814, a son of an artist, John Cart Burgess, and a grandson of Anker Smith, A.R.A. Sketched with his uncle, H. W. Burgess, another artist. Visited Paris in 1833, and was in Italy in 1834-37. About 1840 he set up as a drawing master at Leamington. He specialised as a painter of water colour landscapes and views of old towns and buildings; he was a clever draughtsman of architectural subjects. He exhibited from 1834, principally at the Old Water Colour Society, of which he became an Associate in 1851. He died on the 11th June 1874.

STREET SCENE, OLD PARIS. Probably a view of the Rue Rochambeau. P. 26-1921.

21 $\frac{1}{8}$ by 14 $\frac{1}{2}$. Signed.

Given by Mrs. Isabella I. Low, from the collection of the late Robert Low, Esq.

BAYEUX CATHEDRAL: VIEW FROM THE SOUTH-EAST. P. 32-1925.

21 $\frac{3}{8}$ by 14 $\frac{7}{8}$. Signed.

THE LANTERN, CHÂTEAU DE CHAMBORD. P. 33-1925.
21 $\frac{7}{10}$ by 14 $\frac{7}{8}$. Pencil, water colour, etc. Dated 1853.

BURGESS, W.

Resided at Dover. Exhibited landscapes at the Royal Academy and Suffolk Street, 1838-56.

LANDSCAPE. S.EX. 22-1884.
13 by 9.

DOVER CASTLE. S.EX. 23-1884.
12 $\frac{3}{4}$ by 9. Dated 1860. *In E.I.D.*

BURNE-JONES, Sir Edward Coley, Bart., R.W.S.

Born of Welsh ancestry at Birmingham, on the 28th August 1833; attended King Edward VI.'s Grammar School; entered Exeter College, Oxford, with a view to an ecclesiastical career, and met William Morris. His enthusiasm being aroused by some work of Rossetti (*q.v.*), he left Oxford to take up art. He went to London in 1855, and worked for a time with William Morris at 17 Red Lion Square. In 1857 he returned to Oxford with Rossetti and others to execute decorations in the Debating Hall (now the Library) of the Oxford Union Society. After a few months in Italy in 1859, he returned to London, where he finally settled at Fulham. He was elected an Associate of the Old Water Colour Society in 1864, and a Member in 1868, but retired in 1870; in 1881 he was made Honorary D.C.L. of Oxford, and in 1883 an Honorary Fellow of Exeter College; in 1885 he was elected A.R.A., but he resigned in 1893; in 1886 he again became a Member of the Old Water Colour Society. His style was imaginative and poetic, and he followed to some extent the principles of the pre-Raphaelites. Burne-Jones also designed tapestry and stained glass, and some important mosaics for the American Episcopal Church at Rome. He was created a baronet in 1894. He died on the 17th June 1898, and was buried at Rottingdean, near Brighton.

MERLIN AND NIMUE. (*Fig. 108.*)

257-1896.

"Then Merlin fell in a dotage on the damsel that King Pellinore brought to the Court with him, which hight Nimue. But Merlin would let her have no rest, but always he would be with her in every place. And she was ever passing merry of him, and fain would have been delivered of him, for she was afraid of him. And it happened that Merlin shewed to her in a rock whereas was a great wonder, which went under a stone. So by her subtle craft she made Merlin to go under that stone, but she wrought so that he never came out, for all the craft that he could do. And so she departed and left Merlin."—Malory, *La Morte d'Arthur*, chapter lx. (abbreviated).

25½ by 20½. Signed, and dated 1861.

Formerly the property of Mr. Leathart.

Reproduced in colour by Mr. F. Hollyer, and in *Burne-Jones* by A. L. Baldry. Reproduced as an official picture postcard.

THE TREE OF LIFE. Designed in 1892 for the American Episcopal Church of St. Paul at Rome. 584-1898.

71½ by 95½. Painted in body colour and gold on paper.

See the *Magazine of Art*, 1895, p. 295; and 1898, pp. 101 (reproduction) and 103. Reproduced in Sir Wyke Bayliss' *Five Great Painters of the Victorian Era*, 1902, facing p. 82.

Exhibited at Düsseldorf in 1909.

Lady Burne-Jones, in her *Memorials of Edward Burne-Jones*,

vol. ii. p. 349, says: "It was the large water-colour design of Christ hanging with outstretched arms in the Tree of Forgiveness. When she [i.e. Miss Stanhope] "had looked at it, he said: 'He is blessing Adam and Eve, and while His hands are stretched in blessing He is in the attitude of the Cross. There is the corn behind Adam, to shew that he must labour. On the left is Eve with her children, and behind her is the white lily, which means the Annunciation and the promise.'"

A book of designs by Burne-Jones at the British Museum contains a sketch for this design.

No. 365-1895 in this Museum is a model of the apse of the same church showing the mosaic decoration, "The Heavenly Jerusalem," designed in 1883-84 by Burne-Jones.

The stones in the foreground of No. 584-1898 are stated to have been painted by another hand.

THE SYMBOLS OF THE EVANGELISTS. Designed in 1872 for portion of a stained-glass window at Castle Howard, Yorkshire. 585-1898.

18½ by 68. Painted in body colour on paper.

Exhibited at Düsseldorf in 1909.

DESIGNS FOR STAINED-GLASS WINDOWS.

1001 to 1006-1901.

Various sizes. Pencil and chalk.

In circulation.

The Museum also possesses two photographs (natural size) of the designs for the windows at Birmingham Cathedral.

DORIGEN OF BRETAGNE LONGING FOR THE SAFE RETURN OF HER HUSBAND. C.A.I. 10.

"For to hireself ful oft, 'Alas!' said she,
'Is ther no ship, of so many as I see,
Wol bringen home my lord?'

But whan she saw the grisly rockes blake,
For veray fere so wold hire herte quake,
That on hire feet she might hire not sustene."

Chaucer, *Canterbury Tales*, "The Franklin's Tale."

10½ by 14¾. Body colour. Signed. *Ionides Bequest.*

Reproduced on Plate 6 of the *Catalogue of the Constantine Alexander Ionides Collection*, Part I., 1925.

HEAD OF A GIRL (EDITH JONES?). C.A.I. 11.

10 by 8. Pencil, slight.

Ionides Bequest.

HEAD OF CASSANDRA. C.A.I. 12.

14 by 11. Red chalk. Signed.

Ionides Bequest.

The Department of E.I.D. contains designs and drawings for book illustrations by Burne-Jones. The Museum also possesses a large photograph (No. 1000-1901) of a design by Burne-Jones for a stained-glass window in St. Philip's, Birmingham, and it is believed that this photograph was coloured with water colour and Chinese white by Burne-Jones himself.

BURNET, James M.

Brother of John Burnet (*q.v.*). Born at Musselburgh in 1788. Was placed with a wood-carver; studied at Graham's Evening Academy. Came to London in 1810. Painted landscapes in the environs of London. Died of consumption at Lee, Kent, in 1816, and was buried at Lewisham.

CHARLTON, LOOKING TOWARDS WOOLWICH. P. 57-1920.
6¼ by 8¼.

BURNET, John.

Born near Edinburgh on the 20th March 1784, his father being Surveyor-General of Excise for Scotland; studied engraving at Edinburgh under R. Scott, and attended the Trustees' Academy, where he was a companion of Wilkie. Came to London in 1806, and engraved Wilkie's pictures. His success in this direction led him to attempt painting; he exhibited from 1808 at the Royal Academy, British Institution and Suffolk Street. In 1815 he went to Paris and studied at the Louvre. Burnet wrote a *Treatise on Painting*, and other works on art. In 1860 he was placed on the Civil List. He died at Stoke Newington on the 29th April 1868.

COTTAGE NEAR HASTINGS. 94.
8¼ by 12¾. Dated 1809. *In circulation. Sheepshanks Gift.*

BURNEY, Edward Francis.

Born at Worcester in September 1760; was sent in 1776 to London, where he entered the Royal Academy Schools, and became a friend of Sir Joshua Reynolds; exhibited at the Royal Academy from 1780 to 1803. Painted portraits, including that of his relation, Frances Burney, author of *Evelina*, but is chiefly known as a book illustrator. Died in Wimpole Street, London, in 1848.

A LADY AT HER TOILETTE. 26-1878.
4¾ by 2¾. Book illustration.

Other drawings for book illustrations by the above artist are in the Department of E.I.D.

BURN-MURDOCH, William G., F.S.A.Scot., R.C.A.

TWO PERCHERON HORSES. P. 28-1922.
12½ by 18. Signed. *Given by Mrs. Arthur Bryans.*

BURRELL, Joseph Francis.

Exhibited 1801-54. The Museum possesses a miniature by him, dated 1813.

LANDSCAPE SKETCHES. Ten sheets. E. 4265 to 4274-1920.
In E.I.D. Given by Richard P. Bartlett, Esq.

BURTON, Sir Frederick William, R.H.A., R.W.S., F.S.A.

Born on the 8th April 1816, at Corofin House, on Inchiquin Lake, County Clare; was a son of an amateur landscape painter. In 1828 he began drawing at Dublin under the brothers Brocas. He attracted the attention of George Petrie, landscape painter and archæologist, by whom he was influenced for a time. In 1837 he became an Associate of the Royal Hibernian Academy, and in 1839 a Member. He chiefly painted miniature and water colour portraits. He first exhibited at the Royal Academy in 1842. From 1851 to 1858 he studied in Germany, and obtained repute by his "Widow of Wöhlm" and "Peasantry of Franconia waiting for Confession." In 1854 he became an Associate, and in 1855 a Member of the Old Water Colour Society; he resigned in 1870, but was elected an Honorary Member in 1886; from 1874 to 1894 he was Director of the National Gallery. He died at Kensington on the 16th March 1900.

THE CHAPEL OF ST. EUCHARIUS, NUREMBERG. 73-1902.
21 $\frac{7}{8}$ by 14 $\frac{7}{8}$. Signed.

BURTON, William Paton.

Born in 1828 at Madras; was the son of Captain William Paton Burton, an officer in the Indian Army. He was educated at Edinburgh, and entered the office of David Bryce, an Edinburgh architect; but he eventually devoted himself to landscape painting in water colours. He travelled much in Egypt and on the Continent, and made many drawings of river scenery and old buildings. He also executed many studies of Surrey and Sussex landscape, and drew for *A Round of Days*, 1866. He exhibited from 1862 to 1883 at the Royal Academy, Suffolk Street, the Institute of Painters in Water Colours (now the Royal Institute), and elsewhere. He died at Cults, Aberdeen, on the 31st December 1883.

THE HARVEST. 159-1900.
5 $\frac{3}{4}$ by 8 $\frac{1}{4}$. Signed, and dated 1865.

BUSK, Mrs. Mary.

MORNING MISTS.

P. 29-1924.

10 $\frac{1}{8}$ by 15. Signed, and dated 1923.

Given by the artist.

THE GATE OF THE DESERT.

P. 30-1924.

14 $\frac{9}{16}$ by 10 $\frac{7}{16}$. Signed.

Given by the artist.

BUSS, Robert William.

Born in London on the 29th August 1804. He was the son of an engraver and enameller, with whom he served as an apprentice for six years. He early showed a talent for art, and became a pupil of G. Clint, A.R.A. At the beginning of his career he executed many theatrical portraits, and drew illustrations for Cumberland's *British Drama*; later he took to drawing humorous subjects, and designed many book illustrations. He exhibited from 1826 to 1859 at the Royal Academy, British Institution, Suffolk Street, etc. In 1833 he became a Member of the New Water Colour Society (now the Royal Institute), but shortly afterwards resigned. He contributed "Prince Henry and Judge Gascoigne" to the Westminster Hall competition of 1845. For a time he edited the *Fine Art Almanack*. He died at Camden Town on the 26th February 1875.

CHARACTER STUDIES: SEVEN HEADS.

D. 118-1888.

14 $\frac{1}{8}$ by 9 $\frac{1}{2}$.

In E.I.D.

BUTLER, Miss Mary E.

Painted flower pieces. Exhibited from 1867 to 1893 at the Royal Academy, Royal Institute of Painters in Water Colours, etc. In 1909 she was living in Natal.

BLACKBERRY BLOSSOM.

23-1878.

11 by 8 $\frac{3}{4}$. Signed.

Exhibited at the Dudley Gallery.

OLEANDER BLOSSOM.

24-1878.

6 by 9. Signed.

In E.I.D.

BYRNE, Miss Anne Frances.

Born in London in 1775; was the daughter of William Byrne, a landscape engraver. Exhibited from 1796 to 1833 at the Royal Academy (1796-99), Old Water Colour Society, British Institution, and Suffolk Street. Was elected an Associate of the Old Water Colour Society in 1805 and a Member in 1809, but resigned in 1812, and again became

a Member in 1820; resigned for the second time in 1834.
Died on the 2nd January 1837.

GRAPES AND STRAWBERRIES.	1357-1874.
7½ by 10¾.	<i>In circulation.</i>
FLOWERS AND GRAPES.	1358-1874.
15¾ by 16½. Signed at back, and dated 1826.	

BYRNE, John.

The youngest child of William Byrne, landscape engraver; born on the 27th December 1785 or 1786. He at first followed his father's profession, and executed a number of plates after Daniell, De Wint, Wild, and others, for various publications. In 1822 he and two of his sisters commenced *British Park Scenery*. He afterwards took to landscape painting in oil and water colours. He exhibited at the Royal Academy (1822-43), Old Water Colour Society, British Institution, and Suffolk Street, his last work appearing in 1847. In 1827 he was elected an Associate of the Old Water Colour Society. He went to Italy in 1833, and studied there for four years; on his return he exhibited Italian views. Died on the 11th March 1847, and was buried at Kensal Green.

THE FERRY AT TWICKENHAM.	434.
22¾ by 34½.	
Exhibited in 1830 at the Old Water Colour Society.	
ITALIAN LANDSCAPE, WITH MONASTERY.	1356-1874.
15¾ by 20¾.	<i>In circulation.</i>
A LANDING-PLACE BY THE WATERSIDE (RICHMOND?).	P. 6-1922.
4¾ by 8¾.	

CALDECOTT, Randolph, R.I.

Born at Chester on the 22nd March 1846, his father being an accountant; was educated at the King's School. While a schoolboy he received two prizes for drawing from the Science and Art Department. He became a bank clerk at Whitchurch, Shropshire, and afterwards at Manchester, where he drew for local periodicals (1868-69); he came before a London public in February 1871, in *London Society*. He settled in London in 1872; his first drawing in *Punch* appeared in that year, and he also began to draw for the *Graphic*. He illustrated Washington Irving's *Old Christmas* (1875) and *Bracebridge Hall* (1876). His well-known chil-

dren's coloured picture books were published from 1878 to 1885. Caldecott exhibited from 1872 to 1885 at the Royal Academy, Royal Institute, and elsewhere, becoming a Member of the Institute (now the Royal Institute) in 1882. In 1880 he joined the Manchester Academy of Fine Arts as a Member. He executed some bronze models. Ill-health obliged him to winter in Florida in 1885, and he died at St. Augustine on the 12th February 1886.

JOHN GILPIN RIDING TO EDMONTON.—Cowper, *John Gilpin*.
292—1886.
10 by 14. *In circulation.*

FOX-HUNTING: GOING IN TO COVER. 293—1886.
8 by 13.

FOX-HUNTING: FULL CRY. 294—1886.
 $9\frac{1}{2}$ by 15. *In circulation.*

DIANA WOOD'S WEDDING: RETURNING FROM CHURCH. 295—1886.

"There was snow on the ground, although winter was nearly over, and Mr. Mallow—you remember him—with a number of his cronies in hunting apparel escorted us home from church."—"Diana Wood's Wedding" (the *Graphic*, Christmas number, 1883).

$5\frac{1}{2}$ by $9\frac{1}{2}$.

This drawing was reproduced in colours in the Christmas number of the *Graphic*, 1883.

DIANA WOOD'S WEDDING: THE DEPARTURE. 295a—1886.

"We went off in a chaise, and the good, kind men gave a right musical 'Gone away!' Robert says he heard a 'Who-hoop!' also, which he supposes was meant for him."—"Diana Wood's Wedding" (the *Graphic*, Christmas number, 1883).

$8\frac{1}{2}$ by 14.

This drawing was reproduced in colours in the Christmas number of the *Graphic*, 1883.

THE RIVALS. Four drawings reproduced in the *Graphic*, Christmas 1879. 296 to 296c—1886.

Each $5\frac{1}{2}$ by $10\frac{3}{4}$.

In circulation.

FOX-HUNTING IN SURREY. 297—1886.
 $15\frac{3}{8}$ by $23\frac{1}{4}$. Signed.

SKETCHES FOR ÆSOP'S FABLES (86).
D. 853—1886 to D. 945—1886.

Water colour, etc.

In E.I.D.

OUR DOGS. D. 5—1899.
4 by $6\frac{1}{8}$. *In E.I.D.*

BRIGHTON LADIES.

D. 6-1899.

7 $\frac{3}{4}$ by 10 $\frac{3}{8}$.*In E.I.D.*

The Department of E.I.D. also contains a large number of drawings by Randolph Caldecott.

CALLCOTT, Sir Augustus Wall, R.A.

Born at Kensington on the 20th February 1779, the son of a builder; was a brother of Dr. Callcott, the musical composer. After being a chorister at Westminster Abbey, he took up musical studies; but he eventually abandoned music for painting, being moved, it is said, by admiration for some of Stothard's drawings. He became a student of the Royal Academy in 1797, and a pupil of Hoppner, and took up portrait painting; but later he devoted himself to painting landscapes, coast scenes, and subject pictures. He was versatile and varied his style considerably. Callcott exhibited at the Royal Academy from 1799, becoming A.R.A. in 1806 and R.A. in 1810. In 1827 he visited Italy. In 1837 he was knighted by Queen Victoria. Callcott died at his residence in The Mall, Kensington, on the 25th November 1844, and was buried in Kensal Green Cemetery.

STUDIES OF COMPOSITION. Eight in one frame.

4 (E. 5661 to 8-1910).

Of various sizes. Pencil.

In E.I.D. Sheepshanks Gift.

LUGGER MAKING FOR THE MOUTH OF A HARBOUR.

5 (E. 1838-1910).

10 $\frac{3}{8}$ by 15 $\frac{7}{8}$. Pencil.*In E.I.D. Sheepshanks Gift.*

COAST SCENE: FISHING SMACK LYING TO.

6 (E. 5759-1910).

15 $\frac{1}{8}$ by 21 $\frac{1}{2}$. Indian ink and chalk.*In E.I.D. Sheepshanks Gift.*

ROCKS AND SEA, ISLE OF WIGHT.

7.

14 $\frac{1}{4}$ by 19 $\frac{3}{8}$. Chalk.*In circulation. Sheepshanks Gift.*

GREENWICH HOSPITAL.

8 (E. 5640-1910).

4 $\frac{1}{4}$ by 5 $\frac{7}{8}$. Indian ink.*In E.I.D. Sheepshanks Gift.*THE ABBEY AND NUNGATE BRIDGE, HADDINGTON, EAST
LOTHIAN.

9 (E. 5645-1910).

14 by 25 $\frac{1}{2}$. Indian ink.*In E.I.D. Sheepshanks Gift.*

Exhibited at the Royal Academy, 1830.

VIEW IN YORKSHIRE: RIVER AND CATTLE.

610-1870.

15 $\frac{3}{4}$ by 30.*In circulation. Parsons Bequest.*

- VIEW IN ITALY. 2968-1876.
 $10\frac{1}{4}$ by $12\frac{1}{2}$. Pen and Indian ink. *William Smith Bequest.*
- ROADSIDE COTTAGES. 2969-1876.
 $9\frac{1}{4}$ by $13\frac{5}{8}$. *William Smith Bequest.*
- VIEW IN NORTH WALES: VALLEY OF THE MAWDDACH
 RIVER, WITH CADER IDRIS IN THE DISTANCE. 207-1887.
 27 by $41\frac{1}{2}$. Date about 1820.
- LANDSCAPE: EVENING. 319-1891.
 $13\frac{1}{2}$ by $24\frac{1}{4}$.
- VERONA. 987-1901.
 $15\frac{1}{2}$ by $20\frac{3}{4}$. Reed pen on tinted paper. Signed, and dated
 1835. *In circulation.*
- SEAPIECE, WITH (? DUTCH) SHIPPING. D. 137-1888.
 $12\frac{3}{4}$ by $20\frac{3}{8}$. Sepia. *In E.I.D.*
- COAST SCENE, WITH BOATS AND FIGURES. D. 338-1888.
 $6\frac{2}{10}$ by $8\frac{3}{4}$. *In E.I.D.*
 The Department of E.I.D. also contains other drawings
 by Callcott.

CALLOW, John.

Born in London on the 19th July 1822; brother and pupil of William Callow (*q.v.*); accompanied the latter to Paris in 1835, and studied art there. Returned to England in 1843 or 1844; in 1845 he became a Member of the New Water Colour Society, and in 1849 an Associate of the Old Water Colour Society. He was successively Professor of Drawing at Addiscombe Military Academy (1855-61), Sub-Professor, with Aaron Penley (*q.v.*), at the Royal Military Academy, Woolwich (1861-65), and Professor at Queen's College, London (from 1875). He also taught in schools and had private pupils. He painted seapieces, coast scenes, and landscapes. He died at 35 Lewisham High Road on the 25th April 1878.

- A HILLY LANDSCAPE. E. 3196-1922.
 $6\frac{7}{8}$ by $9\frac{1}{2}$. Signed. *In E.I.D.*
 The Department of E.I.D. also contains numerous pencil
 drawings by John Callow.

CALLOW, William, R.W.S., F.R.G.S.

Born at Greenwich on the 28th July 1812; was articled at the age of eleven to Theodore and Thales Fielding; went to Paris in 1829. Became Professor of Drawing to the children of Louis Philippe, and subsequently had many distinguished pupils. Was elected an Associate of the Old Water Colour Society in 1838 and a Member in 1848, and was its secretary from 1865 to 1870. Settled in London in 1841, but removed in 1855 to Great Missenden. Callow is best known as a water colour artist, but he also executed some oil paintings. His subjects are chiefly picturesque buildings and seascapes, and are largely the outcome of his frequent continental tours. He died at The Firs, Great Missenden, Bucks, on the 20th February 1908.

SOUVENIRS OF ROSENAU, THE BIRTHPLACE OF H.R.H. THE PRINCE CONSORT, HUSBAND OF QUEEN VICTORIA.

661.

Five sketches, of various sizes, made in 1863. *In circulation.*

BRIG AT ANCHOR, AND BOATS ALONGSIDE. 1476-1869.

6 $\frac{3}{8}$ by 9 $\frac{3}{8}$. Signed. *In circulation. Townshend Bequest.*

ON THE THAMES. 1495-1869.

7 $\frac{1}{4}$ by 10 $\frac{1}{8}$. Signed. *In circulation. Townshend Bequest.*

COAST SCENE. 2988-1876.

8 $\frac{5}{8}$ by 14. Signed, and dated 1869. *William Smith Bequest.*

OLD HOUSES, BERNCASTEL, ON THE MOSELLE. 3021-1876.

19 $\frac{1}{8}$ by 13 $\frac{1}{8}$. Signed, and dated 1847. *William Smith Bequest.*

MARKET PLACE, FRANKFORT. 3060-1876.

13 by 19. Signed, and dated 1863. *William Smith Bequest.*

MONT RICHARD ON THE CHER (LOIR-ET-CHER). 1792-1900.

9 $\frac{1}{8}$ by 12 $\frac{1}{2}$. Signed, and dated 1839. *Ashbee Bequest.*

LEANING TOWER, BOLOGNA. (Fig. 114.) F. 52.

16 by 12 $\frac{5}{8}$. Signed, and dated 1864. *Forster Bequest.*

Exhibited at Society of Painters in Water Colours, 1864.

Reproduced in the *Building News*, 3rd January 1913 (in colour); and facing p. 10 of the *Connoisseur*, January 1925.

EASBY ABBEY, YORKSHIRE. D. 1839-1907.

12 $\frac{1}{2}$ by 19 $\frac{1}{2}$. Signed, and dated 1853.

Reproduced in the *Studio*, vol. lxxvii., 1916, p. 10.

THE TOWN HALL, BRUGES. D. 1840-1907.

12 $\frac{3}{4}$ by 18 $\frac{3}{4}$. Signed, and dated 1891.

- VIEW ON THE SERPENTINE, HYDE PARK. P. 2-1909.
 $9\frac{7}{8}$ by $14\frac{1}{8}$. Signed, and dated 1876 (probably a mistake for 1846).
In circulation. Given by Mrs. Callow.
- THE SERPENTINE, KENSINGTON GARDENS. P. 3-1909.
 $10\frac{1}{8}$ by $14\frac{1}{4}$. Signed, and dated 1876 (probably a mistake for 1846).
In E.I.D. Given by Mrs. Callow.
- WEST END OF THE SERPENTINE, KENSINGTON GARDENS. P. 4-1909.
 $10\frac{1}{8}$ by $14\frac{1}{8}$. Signed, and dated 1877 (probably a mistake for 1847).
In E.I.D. Given by Mrs. Callow.
- THE WATERFALL IN HYDE PARK. P. 5-1909.
 $10\frac{1}{4}$ by $14\frac{1}{2}$. Signed, and dated 1842. *Given by Mrs. Callow.*
 Reproduced in the *Studio*, vol. lxvii., 1916, p. 9. *In E.I.D.*
- VIEW IN HYDE PARK. P. 6-1909.
 $10\frac{3}{8}$ by $14\frac{1}{2}$. Signed. *In E.I.D. Given by Mrs. Callow.*
- VIEW IN KENSINGTON GARDENS, SHOWING THE "TEMPLE" COTTAGE. P. 7-1909.
 $10\frac{1}{4}$ by $14\frac{5}{16}$. Signed, and dated 22nd June 1842.
In E.I.D. Given by Mrs. Callow.
 Reproduced in the *Studio*, vol. lxvii., 1916, p. 9.
- VIEW IN REGENT'S PARK. P. 8-1909.
 $10\frac{5}{8}$ by $14\frac{1}{16}$. Signed, and dated 1842.
Given by Mrs. Callow.
- VIEW IN THE BOTANIC GARDENS, REGENT'S PARK. P. 9-1909.
 $8\frac{3}{8}$ by $12\frac{1}{4}$. Signed, and dated June 1857.
In circulation. Given by Mrs. Callow.
 Reproduced in *The Studio*, vol. lxvii., 1916, p. 10.
- VIEW IN THE BOTANIC GARDENS, REGENT'S PARK. P. 10-1909.
 Sight measure, $8\frac{3}{16}$ by $11\frac{7}{8}$. Signed, and dated May 1857.
In circulation. Given by Mrs. Callow.
- VIEW ON THE SERPENTINE, HYDE PARK. P. 11-1909.
 Sight measure, $9\frac{1}{16}$ by $14\frac{3}{16}$. Signed, and dated 1841.
Given by Mrs. Callow.
- ENTRANCE TO HYDE PARK AT HYDE PARK CORNER. P. 12-1909.
 Sight measure, $9\frac{1}{16}$ by $14\frac{1}{8}$. Signed, and dated 1842.
Given by Mrs. Callow.
- WEST END OF THE SERPENTINE, KENSINGTON GARDENS. P. 13-1909.
 $10\frac{7}{16}$ by $14\frac{1}{4}$. Signed 1843; watermark.
Given by Mrs. Callow.

THE KEEP AT KENILWORTH. P. 71-1919.

13 by 9½. Signed, and dated 1856. The artist probably added the date many years after making the drawing.

Bernard H. Webb Bequest.

WORCESTER: THE CATHEDRAL SEEN FROM THE RIVER.

E. 3953-1919.

9½ by 13½. Signed, and dated 1848.

In E.I.D. Bernard H. Webb Bequest.

ARUNDEL CASTLE.

E. 3954-1919.

9½ by 13½. Signed.

In E.I.D. Bernard H. Webb Bequest.

CALVERT, Charles.

Born on the 23rd September 1785 at Glossop Hall, Derby, where his father, an amateur painter, was agent to the Duke of Norfolk. He became a cotton merchant, but left that profession to take up art. He devoted much of his time to teaching. He painted both in oils and water colours, his chief subjects being landscapes. He was instrumental in founding the Royal Manchester Institution, where he subsequently gained gold and silver medals. He died at Bowness, Westmorland, on the 26th February 1852. He was the father-in-law of William Bradley, the artist.

VIEW ON THE THAMES, WITH WINDMILL AND BOATS.

114-1898.

9¾ by 15½. Signed (on the back), and dated 1812.

CALVERT, Frederick.

The date of his birth is not known. He exhibited six works at the British Institution and Suffolk Street between 1827 and 1844, contributed articles and illustrations of antiquities to the *Archæological Journal*, and published four of his own drawings of Tintern Abbey in 1815, as well as *Lessons on Landscape* and other illustrated works. In his lithographic *Studies Foreign and English*, 1824, are views in France and Italy, which perhaps indicate that he visited those countries. He died about 1845.

MOUNT ETNA, SICILY.

271-1871.

14½ by 27¾. Signed.

In circulation.

RYDE, ISLE OF WIGHT.*

429-1873.

4½ by 7¾. Signed.

SHORWELL, ISLE OF WIGHT.*

430-1873.

4½ by 7¾. Signed.

* Engraved in aquatint by Percy Roberts in *The Isle of Wight Illustrated*, 1846.

CAMERON, David Young, R.A., R.S.A., R.W.S., R.S.W.**THE VALLEY.**

P. 15—1914.

10 $\frac{5}{16}$ by 16 $\frac{7}{16}$. Chalk and Indian ink. Signed.*Given by the artist.*

Exhibited at the Royal Academy, 1914, No. 1070.

Reproduced facing p. 72 of *Modern Water Colour*, 1917, by Romilly Fedden.**BERWICK-ON-TWEED.**

P. 5—1925.

8 $\frac{5}{16}$ by 13 $\frac{1}{2}$. Chalk and water colour. Signed.**CAMPBELL, John Henry.**

Born in 1757 of Herefordshire parents. His father settled in Dublin as a printer, where the son studied at the Dublin Society's School. He practised as a landscape painter at Dublin, and exhibited at the Royal Hibernian Academy and elsewhere. Some of his views were engraved. He died on the 10th May 1828.

VIEW NEAR VIRGINIA, COUNTY CAVAN.

P. 50—1924.

5 $\frac{1}{2}$ by 8 $\frac{1}{2}$. Signed.**CAMPION, George B.**

Born in 1796. His art was mainly topographical, and several of his views were published, but he also painted genre scenes. In 1834 he became a Member of the New Water Colour Society (now the Royal Institute), where several hundred of his works appeared, and he exhibited occasionally at Suffolk Street. Campion was for a time a drawing master at the Woolwich Military Academy. He was the author of *The Adventures of a Chamois Hunter*. He resided for many years at Munich, where he died in April 1870.

BOY WITH RABBITS.

1501—1869.

16 by 10. Signed.

*In E.I.D. Townshend Bequest.***WELSH MOUNTAINOUS SCENE.**

982—1901.

13 $\frac{7}{8}$ by 20 $\frac{3}{4}$.**CARLILL, Stephen Briggs.**

Formerly at the Hull School of Art, and an Examiner under the Department of Science and Art, now the Board of Education. He exhibited at the Royal Academy from 1888, and also at the Royal Institute. He took up farming in South Africa, and was killed by Kaffirs in 1903.

SOUTH AFRICAN INSECTS.

D. 1020-1904.

 $6\frac{1}{8}$ by $4\frac{3}{8}$.*In E.I.D. Given by T. Armstrong, Esq., C.B.*

STUDIES OF ANIMALS.

S.EX. 2 to 4-1885.

Each, $10\frac{1}{4}$ by $14\frac{1}{8}$.*In E.I.D.*

CARLINE, George F., R.B.A.

Born at Lincoln in 1855, the son of Richard Carline, a solicitor. Studied in London (at Heatherley's), Antwerp, and Paris. Exhibited from 1886 at the Royal Academy, Royal Institute of Painters in Water Colours, etc.; fifty-nine works by him were shown at the Dowdeswell Galleries in 1896. Settled with his family at Oxford in 1895; was for some years honorary secretary of the Oxford Art Society; subsequently resided at Hampstead. Carline painted portraits and landscapes and worked both in oil and water colour. He became a Member of the Royal Society of British Artists in 1904. He died at Assisi in December 1920.

YEWS IN THE OLD YEWS WOOD, EARL OF RADNOR'S ESTATE, NEAR SALISBURY.

P. 14-1921.

 $8\frac{7}{8}$ by $12\frac{3}{8}$. Signed. Painted in 1919.*Given by Richard Carline, Esq.*

CARMICHAEL, James Wilson.

Born at Newcastle-on-Tyne in 1800; went to sea at an early age, but was subsequently apprenticed to a shipbuilder, and employed in drawing and designing. His earlier works were executed in water colours, but about 1825 he began to paint also in oils. His marine pictures were highly esteemed in the North of England. Carmichael exhibited at the Royal Academy from 1835 to 1859, and also at the British Institution, Society of British Artists, and elsewhere. About 1845 he came to London. During the Crimean War he visited the Baltic in a warship, and made sketches which were engraved in the *Illustrated London News*. Later he removed from London to Scarborough, and died there on the 2nd May 1868. He was a friend of G. Balmer (*q.v.*).

THE HOUSES OF PARLIAMENT IN COURSE OF ERECTION: EXTERIOR VIEW.

193-1883.

 $11\frac{1}{8}$ by $17\frac{1}{8}$. Signed. Inscribed "Sketched on the spot."

SHIPPING.

318-1895.

 $10\frac{1}{4}$ by $14\frac{3}{8}$. Signed, and dated 1841.*In circulation.*

SHIPPING.

319-1895.

 $10\frac{1}{4}$ by $14\frac{3}{8}$. Signed, and dated 1841.

CARPENTER, John.

“PARTING COMPANY” OFF THE EDDYSTONE.

65–1880 (E. 2966–1910).

4 by 6 $\frac{3}{8}$. Sepia. Painted about 1827. *In E.I.D.*

FOLKESTONE HARBOUR, WITH SHIPPING: SHAKESPEARE’S
CLIFF IN THE DISTANCE. 66–1880 (E. 2967–1910).

4 by 6 $\frac{3}{8}$. Sepia. Painted about 1827. *In E.I.D.*

SHAKESPEARE’S CLIFF, DOVER. 67–1880 (E. 2968–1910).

4 by 6 $\frac{3}{8}$. Sepia. Painted about 1827. *In E.I.D.*

ENTRANCE TO DOVER HARBOUR. 68–1880 (E. 2969–1910).

4 by 6 $\frac{3}{8}$. Signed. Sepia. Painted about 1827. *In E.I.D.*

CARPENTER, William.

Son of W. H. Carpenter, keeper of prints and drawings at the British Museum; his mother, *née* Margaret S. Geddes (*q.v.*), was an artist. Lived for many years in India, where he adopted native costume; painted Indian scenes and portraits of prominent natives; was also an etcher. Died at 19 Park Road, Forest Hill, at an advanced age, on the 27th June 1899.

PICTURES OF INDIAN SUBJECTS, INCLUDING SCENES AT OR
NEAR

Ambāla.	Gobardhan.	Mattrā.	Sherkote.
Amritsar.	Hari Parbat.	Miranzaie.	Simla.
Baramula.	Islamabad.	Nishat Bagh,	Sopur.
Benares.	Jhelam, The.	The.	Srinagar.
Bhanujar.	Jumna, The.	Nowshera.	Thannah.
Char Chumar,	Kohat.	Pandrenton.	Tukht-i-Suleiman.
The.	Lahore.	Payech.	Wulur Lake.
Dig.	Manus Bul.	Peshawar.	
Ganges, The.	Marttand.	Rhotass Fort.	

AND PORTRAITS OF

Gholab Singh, Maharajah.	Osman Khan.
Imam-u-din, Nawab Sheik.	Rumbir Singh.
Iskardo, Rajah of.	Shere Surun.
Jowahir Singh, Rajah.	Tej Singh, Rajah.

I.S. 33–1882 to 166–1882.

Various sizes.

Exhibited in the India Museum.

CARPENTER, Mrs. William Hookham (Miss Margaret Sarah Geddes).

Born at Salisbury in 1793; was the daughter of a Captain Geddes, and a sister-in-law of W. Collins (*q.v.*). She first studied art from the collections at Longford Castle, near Salisbury, the seat of the Earl of Radnor.

In 1814 she came to London, and in 1817 married W. H. Carpenter, keeper of prints and drawings at the British Museum. Her exhibits, chiefly portraits, appeared at the Royal Academy, British Institution, and elsewhere, from 1814 to 1866. She died in London on the 13th November 1872.

LANDSCAPE STUDY FROM NATURE.

95.

6½ by 9.

Sheepshanks Gift.

CARTER, H. B.

Born at Scarborough. Was for a time in the Royal Navy, but left it to devote himself to painting. Exhibited at the Royal Academy, British Institution, and Suffolk Street, 1827-30. Worked at Scarborough about 1830-60. Retired to Torquay, and died there in 1867. His water colour pictures were mostly of Yorkshire coast scenery, with atmospheric effects of sunshine, clouds, and mist. His reputation was largely confined to his own locality. There is a drawing by him in Maidstone Museum; the British Museum has two early ones. (Partly from information given by Miss M. A. Moore.)

CONSTRUCTION OF DOCKS.

686 to 688-1877.

Each 14½ by 21. Signed, and dated 1827.

No. 686 in E.I.D.

These drawings belong to the period when the artist was in the Navy, and are not typical of his later work.

STREET SCENE, ROBIN HOOD'S BAY.

E. 1056-1918.

10½ by 14½. Signed, and dated 1831.

In E.I.D. Given by Arthur Myers Smith, Esq.

CARTER, Hugh, R.I.

Born at Birmingham on the 4th March 1837, the son of a solicitor to the L. and N.W. Railway, who was at one time M.P. for Coventry. Studied at Heatherley's Art School, and afterwards with Alexander Johnston, J. W. Bottomley, F. W. Topham (*q.v.*), and John Phillip; he also worked at Düsseldorf under von Gebhardt. He painted genre scenes, portraits, and topographical views. He exhibited from 1859 to 1903 at the Royal Academy, the Royal Institute of Painters in Water Colours, the (Royal) Institute of Oil Painters and the New English Art Club. He became an Associate of the (Royal) Institute of Painters in Water Colours in 1871 and a Member in 1875; he was also a Member of the last two of the societies mentioned above. He died on the

27th September 1903 and was buried at Kensal Green. A memorial exhibition of works by him was held at Leighton House in 1904.

GROUP OF BUILDINGS AND GONDOLAS AT VENICE.

D. 1-1905.

14 $\frac{3}{8}$ by 10 $\frac{1}{2}$. Signed.

Given by Ronald Carter, Esq.

INTERIOR OF THE CAPUCHIN CONVENT AT ALBANO.

D. 2-1905.

10 $\frac{1}{8}$ by 14 $\frac{1}{8}$. Signed.

Given by Ronald Carter, Esq.

CARTER, John, F.S.A.

Born on the 22nd June 1748. He was an occasional exhibitor from 1765 to 1794 at the Incorporated Society of Artists, Free Society and Royal Academy, draughtsman to the Society of Antiquaries, an enthusiastic writer on Gothic architecture, an extensive contributor to the *Gentleman's Magazine*, and the author of various archæological works. From 1774 to 1786 he made drawings for the *Builder's Magazine*. He was also fond of music and wrote two operas. He died in Eaton Street, Pimlico, on the 8th September 1817, and was buried at Hampstead. He left a large collection of drawings and antiquities which were sold at Sotheby's in 1818.

WEST FRONT OF STRASBOURG CATHEDRAL. The south-west spire, shown in the drawing, has not been built.

168-1875.

12 $\frac{3}{4}$ by 9. Pen and Indian ink.

EDWARD THE CONFESSOR'S CHAPEL, WESTMINSTER ABBEY.

136-1890.

6 $\frac{1}{4}$ by 8 $\frac{1}{2}$.

INTERIOR VIEW OF THE CHURCH OF ST. GILES, CRIPPLEGATE, LOOKING WEST, showing the Monument of Constance Whitney.

D. 789-1901.

17 $\frac{5}{8}$ by 20 $\frac{1}{4}$. Signed, and dated 1781.

In E.I.D.

The Department of E.I.D. contains numerous drawings of architectural details, etc., by Carter.

CARTER, William.

Exhibited landscapes at the Royal Academy, British Institution, and Suffolk Street, 1836-76.

VIEW ON THE THAMES NEAR SONNING.

A.L. 5847.

11 $\frac{3}{8}$ by 18 $\frac{3}{8}$. Signed.

In E.I.D.

CARTWRIGHT, Joseph.

Born probably at Dawlish about 1789. Was attached to the Navy in a civil capacity and was for some years Paymaster-General to the forces at Corfu. On his return to England he devoted himself to art. He exhibited from 1823 at the British Institution and Society of British Artists, and became a Member of the last-named society in 1825. In 1828 he was appointed marine painter to the Duke of Clarence. He painted principally marine subjects and naval engagements; he published a volume called *Views in the Ionian Islands*. He died at Charing Cross on the 16th January 1829.

IN THE ENGLISH CHANNEL.

P. 102-1920.

 $7\frac{3}{4}$ by $11\frac{2}{3}\frac{0}{2}$. Signed, and dated 1821.

MONTSERRAT, CATALONIA (NOW BARCELONA).

E. 3894-1920.

 $13\frac{5}{8}$ by 21. Signed, and dated 14th April 1814.*In E.I.D. Given by Sir Harry F. Wilson, K.C.M.G., K.B.E.***CASEY, William Linnæus.**

Born at Cork in 1835; was the son of a gardener. He studied at the Cork School of Art and afterwards at the School of Design at Marlborough House. From 1854 to 1856 he was the Master of the School of Art at Limerick, and subsequently of St. Martin's School of Art, London. He contributed occasionally to exhibitions in London and in Ireland. He died in London on the 30th September 1870.

A CONTADINA REPOSING.

775-1870.

 $11\frac{1}{2}$ by 15.

STREET IN DINAN, FRANCE.

776-1870.

13 by $9\frac{3}{8}$.*In E.I.D.*

Reproduced in colours facing p. 240 of *Colour Printing and Colour Printers*, by R. M. Burch, 1910.

STREET IN DINAN.

777-1870.

 $13\frac{1}{2}$ by $9\frac{7}{8}$. Signed.BARNCLUTH PARK. After A. Fraser, R.S.A. (*q.v.*).

778-1870.

 $6\frac{1}{2}$ by $10\frac{5}{8}$.

MARLBOROUGH HOUSE: FIRST ROOM.

A.L. 7279.

10 by $13\frac{1}{8}$. Signed, and dated 1856.*In E.I.D.*

MARLBOROUGH HOUSE: SECOND ROOM.

A.L. 7280.

 $12\frac{5}{8}$ by $16\frac{1}{2}$. Signed, and dated 1857.*In E.I.D.*

In the Department of E.I.D. is a flower piece by W. L. Casey.

CASHIN, E.

At the Bristol Art Gallery are several water colour views of Bristol by this artist, concerning whom no biographical facts appear to be recorded.

STREET IN BRISTOL, SHOWING THE TOWER OF THE CHURCH OF ST. MARY REDCLIFFE. 57-1887.

11½ by 7¾. Signed, and dated 1825.

CATTERMOLÉ, Charles, R.I., R.B.A.

Born in 1832; was a nephew of George Cattermole. He exhibited from 1858, chiefly at the Institute (now the Royal Institute), of which he became an Associate in 1863 and a Member in 1870, and at the Royal Society of British Artists, of which he was a Member; he also exhibited at the Royal Academy (1862) and the British Institution, and was for a time a Member of the Institute of Painters in Oil Colours. He painted figure subjects in oils and water colours, and drew some illustrations for books. He died on the 21st August 1900.

CAVALRY ESCORTING PRISONERS. 1096-1886.

5¾ by 14. Signed. *Dixon Bequest (Bethnal Green Museum).*

THE CHALLENGE: A LADY INTERPOSING BETWEEN TWO CAVALIERS. 1105-1886.

13¾ by 10¼. Signed, and dated 1862.

Dixon Bequest (Bethnal Green Museum).

DAME QUICKLY, NYM AND BARDOLPH.—Shakespeare, *Henry V.*, Act II., Scene I. 1116-1886.

8½ by 6½. Signed. *Dixon Bequest (Bethnal Green Museum).*

CATTERMOLÉ, George.

Born at Dickleburgh, near Diss, on 8th August 1800; was placed with John Britton about 1814. Exhibited from 1819 to 1850 at the Royal Academy (1819-27), British Institution, and Old Water Colour Society, becoming an Associate of the last-named in 1822 and a Member in 1833. In 1852 he withdrew from the society, and took up painting in oils, but he subsequently returned to water colours, in which he painted landscapes, seascapes, and figure subjects. He drew for sundry topographical works, including T. Roscoe's *Wanderings in North Wales*, 1836. He contributed illustrations to *Barnaby Rudge* and other novels by Dickens, to his brother Richard's *Historical Annual*, which described the Civil War, and to the "Waverley Novels." At the Paris

Exhibition of 1855 he was awarded a "grande médaille d'honneur," and he was a Member of the Amsterdam Academy and the Belgian Water Colour Society. Cattermole's romantic subjects show imagination and power and are essentially dramatic; he had great inventive capacity, but his work is somewhat unequal. He died at 4 Cedars Road, Clapham Common, on the 24th July 1868.

HAMILTON OF BOTHWELLHAUGH ABOUT TO SHOOT THE
REGENT MURRAY, at Linlithgow, on the 23rd January
1570. 503.

16 $\frac{5}{8}$ by 11 $\frac{1}{4}$.

Ellison Gift.

THE RAISING OF LAZARUS. 504.

16 by 25 $\frac{1}{4}$. Signed.

Ellison Gift.

CELLINI AND THE ROBBERS. 505.

This probably represents Cellini being requested by brigands to value his own works.

11 $\frac{1}{2}$ by 16 $\frac{3}{4}$.

Ellison Gift.

Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892; and C. E. Hughes' *Early English Water Colour*, 1913.

PIRATES AT CARDS. 506.

12 $\frac{1}{4}$ by 18 $\frac{3}{4}$. Signed.

Ellison Gift.

LADY MACBETH. 507.

"*Lady Macbeth*. . . . Had he not resembled
My father as he slept, I had done 't."

Shakespeare, *Macbeth*, Act II., Scene 2.

13 $\frac{1}{4}$ by 9 $\frac{1}{4}$. Signed, and dated 1850.

Ellison Gift.

Reproduced in the Spring number of the *Studio*, 1916.

THE ARMOURER'S TALE. 508.

10 $\frac{3}{8}$ by 14 $\frac{7}{8}$.

Ellison Gift.

Engraved on wood as "The Armourer's Daughter" in the *Illustrated London News*, 20th January 1877. Reproduced in colour facing p. 106 of H. M. Cundall's *History of Water Colour Painting*, 1908.

LANDSCAPE, WITH CASTLE AND TREES. 509.

19 $\frac{5}{8}$ by 14 $\frac{5}{8}$.

Ellison Gift.

HAMILTON OF BOTHWELLHAUGH ABOUT TO SHOOT THE
REGENT MURRAY. See No. 503 above. 1434-1869.

16 $\frac{1}{2}$ by 11 $\frac{1}{2}$. Signed. *In circulation.* Townshend Bequest.

KNIGHT AND LADY. 1449-1869.

16 $\frac{1}{2}$ by 11. Signed. *In circulation.* Townshend Bequest.

INTERIOR OF A CHURCH, SPAIN. 1453-1869.

7 $\frac{1}{4}$ by 10. *In circulation.* Townshend Bequest.

- INTERIOR OF A BARONIAL HALL. 1454-1869.
 $13\frac{1}{8}$ by $17\frac{1}{2}$. Signed. *In circulation. Townshend Bequest.*
- FOREST GLEN, WITH TRAVELLERS APPROACHING AN AMBUSCADE. 1465-1869.
 $11\frac{1}{4}$ by $18\frac{1}{8}$. *In circulation. Townshend Bequest.*
- KNIGHT AND PAGE. 1503-1869.
 $11\frac{3}{8}$ by $8\frac{1}{8}$. Signed. *In circulation. Townshend Bequest.*
- THE SILENT WARNING. 1521-1869.
 $11\frac{1}{8}$ by $15\frac{1}{4}$. Signed, and dated 1841.
In circulation. Townshend Bequest.
- MACBETH INSTRUCTING THE MURDERERS EMPLOYED TO KILL BANQUO.—Shakespeare, *Macbeth*, Act II., Scene 1. (Fig. 95.) 1015-1873.
 $13\frac{3}{8}$ by $19\frac{3}{8}$. *Ellison Gift.*
 Reproduced in Sir W. Armstrong's *Art in Great Britain and Ireland*, 1909, p. 264.
 There is a similar picture at the Whitworth Institute, Manchester, but it is not an exact replica.
- THE DIET OF SPIRES, 19TH APRIL 1529. 1016-1873.
 $28\frac{3}{8}$ by $39\frac{3}{8}$. *Ellison Gift.*
 At the back is a key to the picture.
- CHARLES I. AND HIS SECRETARY. 1017-1873.
 10 by 14. *Ellison Gift.*
- COMBAT ON A BRIDGE. 1135-1886.
 $26\frac{1}{2}$ by $36\frac{1}{2}$. Signed. *Dixon Bequest (Bethnal Green Museum).*
- THE RIVAL'S DEPARTURE. 1148-1886.
 15 by $20\frac{1}{4}$. Signed. *Dixon Bequest (Bethnal Green Museum).*
- GRACE IN THE REFECTORY. 1202-1886.
 $26\frac{1}{2}$ by $36\frac{1}{2}$. Signed. *Dixon Bequest (Bethnal Green Museum).*
- THE MONKS' LIBRARY. 1748-1900.
 13 by $19\frac{7}{8}$. *Ashbee Bequest.*
- THE ATTACK. 1774-1900.
 $19\frac{3}{8}$ by $14\frac{3}{8}$. *Ashbee Bequest.*
- DON QUIXOTE IN HIS STUDY. 1798-1900.
 "At times when he was idle, which was most part of the year, he gave himself up to the reading of tales of chivalry, with such relish, that he nearly forgot all the sports of the field and even the management of his domestic affairs."—Cervantes, *Don Quixote*, Book I., chapter i. (Jarvis's *Translation*, Ed. 1840).
 $11\frac{1}{4}$ by $14\frac{1}{4}$. *Ashbee Bequest.*

THE GRAVE OF "LITTLE NELL." F. 53.

"They found, one day, that he had risen early, and, with his knapsack on his back, his staff in hand, her own straw hat, and little basket . . . was gone . . . And thenceforth, every day, and all day long, he waited at her grave for her."—Dickens, *The Old Curiosity Shop*, chapter lxxii.

A wood engraving similar to the above drawing faces p. 331 of the "Charles Dickens" edition of *The Old Curiosity Shop*, published by Chapman & Hall in 1867.

14 $\frac{5}{8}$ by 19 $\frac{3}{8}$.

Forster Bequest.

Formerly in the collection of Charles Dickens.

HADDON HALL, DERBYSHIRE. F. 54.

22 $\frac{3}{8}$ by 15 $\frac{5}{8}$.

Forster Bequest.

SIR THOMAS WENTWORTH (afterwards EARL OF STRAFFORD)
AND JOHN PYM AT GREENWICH, 1628. F. 55.

8 by 6 $\frac{1}{2}$. Painted in conjunction with F. W. Topham (q.v.).

Forster Bequest.

PORTRAIT OF HIMSELF. F. 88.

1 $\frac{1}{4}$ by 1 $\frac{1}{4}$. Pencil.

Forster Bequest.

VIEW IN VENICE. 24 N.G.

9 by 13 $\frac{3}{16}$. Signed, and dated 1852.

Lent by the National Gallery.

Reproduced facing p. 90 of *The Earlier English Water Colour Painters*, 1890, by Cosmo Monkhouse.

A SCENE OF MONASTIC LIFE. 25 N.G.

10 by 23 $\frac{1}{2}$. Signed.

Lent by the National Gallery.

A SCENE OF MONASTIC LIFE. 26 N.G.

11 $\frac{7}{8}$ by 16 $\frac{5}{8}$. *In circulation.* *Lent by the National Gallery.*

CRAIGMILLAR CASTLE. 27 N.G.

17 $\frac{1}{4}$ by 12 $\frac{1}{4}$. *In circulation.* *Lent by the National Gallery.*

A SCENE OF MONASTIC LIFE. 28 N.G.

12 $\frac{1}{2}$ by 17 $\frac{7}{8}$. Signed, and dated 1850.

Lent by the National Gallery.

STREAM AND WATER MILL. 29 N.G.

11 $\frac{5}{8}$ by 15 $\frac{5}{8}$. Signed.

Lent by the National Gallery.

The Department of E.I.D. contains numerous miscellaneous drawings by Cattermole.

CATTON, Charles, R.A.

Born at Norwich in 1728. Came early to London as an apprentice to Maxfield, a coachpainter, and subsequently worked on his own account at the same trade. Studied at the St. Martin's Lane Academy. Exhibited from 1760

to 1768 at the Incorporated Society of Artists. Became a Foundation Member of the Royal Academy in 1769. Painted landscapes, portraits, animals, genre, religious subjects, etc. Was coachpainter to George III., and in 1784 Master of the Painter-Stainers' Company. In 1790 he published a book on the English peerage. He died in Judd Place, London, on the 28th August 1798, and was buried in Bloomsbury Cemetery, Brunswick Square.

VIEW OF THE BRIDGES AT HAWICK. *Ascribed to Catton.*

P. 53-1921.

15 $\frac{7}{8}$ by 23 $\frac{9}{16}$.

CATTON, Charles, jun.

Born in London on the 30th December 1756. Studied under his father, Charles Catton (*q.v.*), and at the Royal Academy Schools. He exhibited at the Royal Academy from 1776 to 1800; in 1793, in conjunction with Burney (*q.v.*), he illustrated *Gay's Fables*. He was best known for his topographical views and for his drawings of animals, but he also painted theatrical scenery. In 1804, having acquired wealth, he emigrated with his family to America, where he devoted his attention to agricultural pursuits. He died at his seat at New Paltz in the State of New York, on the 24th April 1819.

FOUR SMALL DRAWINGS OF ANIMALS FOR BOOK ILLUSTRATIONS. 622.

Each 2 by 2 $\frac{5}{8}$.

A VIEW OF NORWICH, FROM MOUSEHOLD HILL, NEAR THE RUINS OF KETT'S CASTLE. P. 36-1920.

4 by 6 $\frac{7}{16}$.

An engraving from this drawing, by W. and J. Walker, was published 1st March 1792, and appeared in the *Copperplate Magazine*, vol. i., Plate 3. It reappeared in *The Itinerant*, published by John Walker in 1799. The drawing belonged to Dr. John Percy, was sold at Christie's, 15th April 1890 (Lot 184), and subsequently belonged to Mr. J. P. Heseltine.

ENGRAVING AFTER THE ABOVE DRAWING. P. 36a-1920.

CHALON, Alfred Edward, R.A.

A brother of J. J. Chalon, R.A., and a son of Jean Chalon, Professor of French at the Royal Military College, Sandhurst; was born at Geneva of French descent on the 15th February 1780, and brought at an early age to London. He entered as a student at the Royal Academy in 1797; he exhibited there from 1801. In 1807 he became a Member

of the Associated Artists in Water Colours, but resigned in 1808. He was elected A.R.A. in 1812 and R.A. in 1816. He painted good miniatures on ivory in early life, and became a fashionable painter of full-length water colour portraits, usually about 10 or 15 inches high; the latter were drawn with a dash and dramatic vigour which lent special interest to his portraits of opera singers and dancers, many of which were engraved. He also painted subject pictures in oils. Alfred Chalon helped to found the Sketching Society in 1808, and was painter in water colours to Queen Victoria. He died at "El Retiro," Campden Hill, Kensington, on the 3rd October 1860, and was buried at Highgate.

FLORA AND ZEPHYR.

470.

17½ by 12.

In E.I.D.

A "Sketching Society" subject.

GARDEN FRONT OF MR. ROBERT VERNON'S HOUSE AT TWICKENHAM.

455-1875.

17¼ by 14¼.

LOUIS ANTOINE JULLIEN (1812-1860), MUSICAL CONDUCTOR.

30-1902.

21 by 14. Signed, and dated 1841.

A wood engraving after this or a similar drawing appeared in the *Illustrated London News*, 25th November 1843.

The Department of E.I.D. contains some chalk life studies and numerous caricatures of actors and actresses, etc., by A. E. Chalon, R.A.

CHALON, John James, R.A.

Born at Geneva on the 27th March 1778; was brought to England in 1789 by his father, who was appointed French Professor at Sandhurst. He was placed in a business house, but abandoned a mercantile career to take up art. In 1796 he became a student at the Royal Academy, where he exhibited his first picture in 1801; he also exhibited at the British Institution and Old Water Colour Society; he was an Associate of the latter from 1805, and a Member from 1807 to 1812. In 1808 he helped to found the Sketching Society. Chalon's subjects include landscape, marine views, animals, and figure pieces. In 1820 he published a series of sketches of Parisian manners. He was elected A.R.A. in 1827 and R.A. in 1841. He died at Kensington on the 14th November 1854, and was buried at Highgate.

FLORA AND ZEPHYR.

471.

12¾ by 17¾.

In E.I.D.

A "Sketching Society" subject.

- WELSH LANDSCAPE. 568.
 27 $\frac{3}{8}$ by 36. Signed, and dated 1806. *In circulation.*
- RIVER SCENE. 569.
 27 $\frac{3}{8}$ by 42 $\frac{3}{4}$. Signed.
- RIVER SCENE IN DEVONSHIRE. 570.
 18 $\frac{1}{2}$ by 25. Signed, and dated 1808. *In circulation.*
- HAMPSTEAD HEATH. 54-1887.
 6 $\frac{7}{8}$ by 13 $\frac{1}{4}$.
- STREET SCENE, ERITH, KENT. (*Fig. 54.*) 137-1890.
 12 by 16 $\frac{3}{8}$. Signed, and dated 1808.
- LANDSCAPE, WITH WATERMILL AND FIGURES. 319-1900.
 24 $\frac{1}{2}$ by 21. Signed.
- A RIVER SCENE. A.L. 4619.
 12 $\frac{1}{4}$ by 16 $\frac{3}{8}$. Sepia and Indian ink. *In circulation.*
- The Department of E.I.D. contains a chalk study by
 J. J. Chalon, R.A.

CHAMBERS, George.

Born at Whitby in 1803. He was the son of a seaman and went to sea at the age of ten, but his master, on account of his artistic ability, allowed his indentures to be cancelled, so that he could devote himself to painting. Chambers became a housepainter at Whitby, and spent his leisure time in taking drawing lessons and painting shipping scenes. Subsequently he worked his way to London on a trading vessel, and assisted T. Horner in the production of his panorama of London. Afterwards he worked as a scene painter at the Pavilion Theatre. He exhibited from 1827 to 1840 at the Royal Academy, British Institution, Old Water Colour Society, and elsewhere, becoming an Associate of the Old Society in 1834 and a Member in 1835. His subjects were mainly river and coast scenery and naval engagements. A promising career was cut short by his death on the 29th October 1840. Like Bonington, he was buried in the ground of St. James's Chapel, Pentonville.

- A WINDY DAY: BOATS IN A GALE. (*Fig. 75.*) 510.
 9 $\frac{3}{8}$ by 14 $\frac{1}{8}$. Signed. *Ellison Gift.*
 Reproduced facing p. 138 of *The Earlier English Water Colour Painters*, 1890, by Cosmo Monkhouse.
- ON THE THAMES. 511.
 8 by 11. Signed, and dated 1833. *Ellison Gift.*
 Reproduced in colour facing p. 100 of H. M. Cundall's *History of Water Colour Painting*, 1908.

- SUNDERLAND HARBOUR: MOONLIGHT. 2949-1876.
6 by 10 $\frac{1}{8}$. *William Smith Bequest.*
- OLD MEN-OF-WAR AT ANCHOR: BOATS IN A GALE. 2950-1876.
8 $\frac{3}{4}$ by 13 $\frac{5}{8}$. Signed, and dated 1837. *William Smith Bequest.*
- ROCKY SHORE, WITH DISMANTLED VESSEL. 1137-1886.
10 $\frac{3}{4}$ by 15 $\frac{1}{2}$. Signed, and dated 1838.
Dixon Bequest (Bethnal Green Museum).
- SEAPIECE. 61-1894.
8 by 11 $\frac{5}{8}$. *In circulation. Given by J. E. Taylor, Esq.*
- AT THE NORE. 23-1900.
13 $\frac{1}{2}$ by 20 $\frac{1}{4}$. *Given by James Orrock, Esq., R.I.*
- VIEW OF WHITBY. 1714-1900.
9 $\frac{1}{2}$ by 13 $\frac{1}{2}$. *Ashbee Bequest.*
- SEASCAPE. 1789-1900.
7 $\frac{7}{8}$ by 10 $\frac{5}{8}$. *Ashbee Bequest.*
- VIEW OF WHITBY, WITH STRANDED VESSEL. D. 150-1890.
7 $\frac{3}{4}$ by 10. Sepia. Dated 1838. *In E.I.D.*

CHASE, John.

Born in John Street, Fitzroy Square, in 1810; received instruction from Constable; subsequently studied architecture. Exhibited views of churches, etc., at the British Institution from 1826, at the Royal Academy from 1834 to 1870, and very largely at the New Water Colour Society (now the Royal Institute), of which he became a Member in 1834. His first wife, *née* Mary Ann Rix, was also a Member of the New Water Colour Society; Marian Chase, R.I. (*q.v.*), was one of his daughters by his second wife. He died at 113 Charlotte Street, Fitzroy Square, on the 8th January 1879.

- WINDMILLS BY A RIVER. 1432-1869.
9 $\frac{1}{2}$ by 16. *Townshend Bequest.*

CHASE, Miss Marian Emma, R.I.

Born on the 18th April 1844 at 62 Upper Charlotte Street, Fitzroy Square; was the second of the three daughters of John Chase (*q.v.*) by his second wife, Georgiana Ann Harris. Marian Chase learnt water colour painting and perspective from her father; Margaret Gillies (*q.v.*) gave her instruction in drawing, and she was advised by Henry Warren (*q.v.*)

and others. In early life she practised illuminating; she painted interiors, landscapes, and gardens, but is best known for her water colour drawings of flowers and still life. She exhibited from 1866 to 1905 at the Royal Academy, Royal Society of British Artists, Royal Institute of Painters in Water Colours, Dudley Gallery, Grosvenor Gallery, etc.; she became an Associate of the Institute of Painters in Water Colours in 1875 and a Member in 1879. In 1888 the Royal Botanical Society awarded her a silver medal. She died on the 15th March 1905, and was buried in St. Pancras Cemetery, Finchley.

WILD FLOWERS.

1106—1886.

12 $\frac{1}{8}$ by 9 $\frac{3}{8}$. Signed, and dated 1872.*Dixon Bequest (Bethnal Green Museum).***CHATELAIN, John Baptist Claude.**

Born in London of French Protestant parents named Philippe in 1710; assumed the name of Chatelain. Was for a time an officer in the French army, and served in a campaign in Flanders. Subsequently became a landscape draughtsman, engraver, and etcher in England. Died at the White Bear Inn, Piccadilly, in 1771.

François Vivarès (*q.v.*) was a pupil of Chatelain.

A VIEW FROM THE SUMMER HOUSE IN RICHMOND PARK DOWN THE RIVER THAMES.

P. 12—1915.

11 $\frac{3}{16}$ by 18 $\frac{7}{16}$. Signed, and dated 1750.*Given by "a friend of the Museum."*

An engraving by A. Walker from this drawing was published 1st October 1755. The summer house, which stood just inside the main entrance to the park, is no longer in existence. Other views by Chatelain of Richmond or its district were engraved.

THE THAMES FROM CHELSEA.

E. 280—1925.

Oval, 5 $\frac{3}{16}$ by 10 $\frac{1}{2}$. Ink and wash.*In E.I.D. Given by Dr. Herbert E. Friend.***CHINNERY, George, R.H.A.**

Born in Gough Square, London, 5th January 1774, the sixth child of William Chinnery, an East India merchant and amateur artist. He early showed artistic talent, and first exhibited at the Royal Academy in 1791. In 1797 he went to Ireland to paint portraits, and he helped to organise an exhibition held in Dublin in 1800 by the Society of Artists of Ireland. He exhibited there in 1800, 1801, and 1802. In 1799 he married Marianna Vigne, a Dublin

jeweller's daughter, but the union irked him, and leaving his wife and two children at Dublin he came to London in 1802 and proceeded in the same year to Madras. In 1807 he went to Calcutta, where he spent most of the next twenty years. His wife and children had meanwhile joined him. Partly owing to financial difficulties, apparently, and partly to escape his wife, he went in 1827 to China, first to Canton and then to Macao. He is said to have returned to England on a short visit in 1834. He died at Macao on the 30th May 1852. His wife, to whom he made a good allowance, died in 1865.

Chinnery painted in oil, water colour, gouache, and pastel, and drew in pencil and Indian ink. His subjects were mostly portraits and landscapes, and the former included many miniatures. His work shows an extraordinary variety of style and treatment. The Museum possesses miniatures and some pencil drawings by him.

COAST SCENE, WITH GROUP OF FIGURES NEAR A WALL.

135-1882.

6 $\frac{1}{4}$ by 8 $\frac{7}{8}$. Signed, and dated 1801.

In the Department of E.I.D. are numerous pencil, ink, and wash sketches made by Chinnery in China.

CHISHOLM, Alexander.

Born at Elgin, Scotland, in 1792 or 1793. He was apprenticed to a weaver at Peterhead, but being fond of drawing he went to Edinburgh when about twenty years of age, and was patronised by the Earl of Buchan. For a time he was an art teacher in Edinburgh, and in 1818, assisted by his patron, he removed to London. In 1820 he first exhibited at the Royal Academy; his earliest contributions were portraits, followed later by genre and historical scenes. He also exhibited at the Old Water Colour Society, of which he was elected an Associate in 1829, and elsewhere. He drew illustrations for the "Waverley Novels" and other works. He died at Rothesay on the 3rd October 1847.

THE PEDLAR.

2958-1876.

13 $\frac{3}{4}$ by 10 $\frac{7}{8}$.

William Smith Bequest.

THE CUT FOOT.

1940-1900.

11 $\frac{3}{4}$ by 15 $\frac{3}{4}$.

An engraving by E. Smith faces p. 57 of *The Gallery of Modern British Artists*, vol. ii., 1836.

The Department of E.I.D. contains a sketch for this picture.

CHOWNE, Gerard.

Born in India on the 1st August 1875, a son of Colonel W. C. Chowne of the Indian Army, and his wife (*née* H. L. Litton). He was educated at Harrow and studied at the Slade School under Professor Brown. He painted landscapes and flower pieces, and was a Member of the New English Art Club. During the War he became a Captain in the East Lancashire Regiment. He died from wounds on the 1st or 2nd May 1917, and was buried at Gugunci, Salonica.

EVENING LANDSCAPE.

P. 1—1918.

10 by $13\frac{1}{8}$.*Given by A. E. Anderson, Esq., in memory of the artist.***CHURCH, Sir Arthur Herbert, K.C.V.O., M.A., D.Sc., F.R.S., F.S.A.**

Born in London on the 2nd June 1834. Educated at King's College, London, and Lincoln College, Oxford. Was Professor of Chemistry at the Royal Agricultural College, Cirencester, 1863-79, and at the Royal Academy, 1879-1911. Wrote on chemistry, precious stones, English porcelain, etc. Painted in water colours, and exhibited occasionally between 1854 and 1870. Died on the 31st May 1915.

BEN CRUACHAN.

E. 3839—1915.

 $6\frac{3}{4}$ by $9\frac{3}{4}$.*In E.I.D.**Given by Lady Church in fulfilment of the wishes of the late Sir A. H. Church, K.C.V.O., F.R.S.***CONNEL.**

E. 3840—1915.

 $6\frac{3}{4}$ by $10\frac{3}{8}$.*In E.I.D.**Given by Lady Church in fulfilment of the wishes of the late Sir A. H. Church, K.C.V.O., F.R.S.***CIPRIANI, Giovanni Battista, R.A.**

Born at Florence in 1727; received instruction from Hugford, an English painter living there. In 1750 he went to Rome, and in 1755 was induced by Sir W. Chambers and Wilton the sculptor to come to England. Associating himself with his countryman Bartolozzi, he gained a widespread reputation by Bartolozzi's engravings from his works. In 1768 he was one of the Foundation Members of the Royal Academy, and he was an exhibitor there until 1779. He was a fertile and graceful designer of the human figure, and his industry must have been equal to his talent, to judge by the large number of drawings and paintings which

he executed. He died at Hammersmith in December 1785. His friend Bartolozzi erected a monument to his memory in the Chelsea Burial Ground, King's Road.

THE TRIUMPH OF CUPID. 1737-1781.
 $4\frac{1}{8}$ by $6\frac{7}{8}$. *William Smith Gift.*

THE JEALOUSY OF DARNLEY. 1738-1781.
 $10\frac{1}{2}$ by 13. *William Smith Gift.*

"COMEDY." 2926-1876.
 11 by $9\frac{3}{8}$. Pen and wash. Signed, and dated 1782.
William Smith Bequest

VENUS BINDING HER HAIR WITH A GARLAND, ATTENDED BY CUPIDS. 97 and 97a-1892.
 5 by $4\frac{1}{4}$. Signed. *In circulation.*
 With engraving by F. Bartolozzi, R.A.

APOLLO WITH HIS LYRE, WITH MERCURY AND A MUSE. 97b-1892.
 Diam. $4\frac{1}{16}$. *In circulation.*

RICHARD, DUKE OF YORK, TAKING LEAVE OF HIS MOTHER, ELIZABETH WOODVILLE, in the Sanctuary, Westminster. 507-1892.
 $10\frac{3}{4}$ by $14\frac{1}{2}$. Signed, and dated 1785.

NYPHS SURPRISED BY SATYRS. P. 101-1922.
 $12\frac{1}{2}$ by $17\frac{1}{16}$. *Given by J. H. Cattell, Esq.*

TWO ANGELS. F. 56.
 $11\frac{1}{4}$ by 9. Pencil and crayon. *Forster Bequest.*

THREE CUPIDS. F. 57.
 $13\frac{1}{4}$ by $10\frac{3}{8}$. Pencil and crayon. *Forster Bequest.*
 Similar to, but differing in certain details from, an engraving by James Walker, published in 1823, of an original by Parmigiano in the collection of M. M. Zachery, Esq.
 Formerly in the collection of W. Broderip, Esq.

MAN AND WOMEN CONVERSING. D. 665.
 $3\frac{3}{8}$ by $3\frac{3}{8}$. Pen and sepia. *Dyce Bequest.*

FIGURE OF A WARRIOR, PARTLY DRAPED. D. 666.
 $19\frac{5}{12}$ by $13\frac{1}{12}$. Chalk. *Dyce Bequest.*

FIGURE OF HOPE, WITH TWO WINGED CUPIDS. D. 667.
 $10\frac{1}{4}$ by $7\frac{5}{8}$. Red chalk. *Dyce Bequest.*

The Department of E.I.D. contains classical and allegorical compositions and decorative designs by Cipriani.

CLACK, Thomas.

Born on the 5th May 1830 at Coventry. His father was a schoolmaster during the latter part of his life. Clack was educated in his father's school, and inherited from his father his talents for drawing and music. He became a master in the National Art Training School (now the Royal College of Art) when it was at Marlborough House. He exhibited at the Royal Academy from 1851 to 1891. He died at Hindhead on the 8th January 1907, and was buried at Shottermill, Surrey.

A WARWICKSHIRE LANE.

A.L. 5002.

9 $\frac{7}{8}$ by 13 $\frac{1}{2}$. Signed, and dated 1859.

In E.I.D.

CLARK, Joseph Benwell.

Painter, etcher, and engraver, born in 1857, the son of the late Joseph Clark, R.O.I. Studied under Alphonse Legros. Exhibited from 1876.

PORTRAIT OF EUTERPE IONIDES, AFTERWARDS MRS. W. F. CRAIES.

C.A.I. 1152.

20 $\frac{1}{2}$ by 15 $\frac{1}{2}$. Crayon drawing. Signed, and dated 1880.

Ionides Bequest.

CLAUSEN, Sir George, R.A., R.W.S.

FRENCH PEASANT GIRLS PRAYING.

209-1898.

9 $\frac{1}{2}$ by 6 $\frac{5}{8}$. Sepia and Chinese white. Signed, and dated 1875.

In circulation.

A WINTER EVENING.

P. 21-1918.

5 $\frac{3}{8}$ by 7 $\frac{5}{16}$. Signed.

Given by R. Clarke Edwards, Esq.

CLAUSEN, W.

Exhibited occasionally, 1876-82.

VIEW OF THE NEW SCIENCE TRAINING SCHOOL, NORTH-WEST COURT, and temporary entrance to the South Kensington Museum.

A.L. 7927. 2.

11 $\frac{1}{8}$ by 17. Signed, and dated August 1872.

In E.I.D.

CLENNELL, Luke.

Born at Ulgham, near Morpeth, on the 8th April 1781; was the son of a farmer. He was first placed with his uncle, a grocer, but in 1797 he was apprenticed to Bewick the wood engraver, and was afterwards one of his most dis-

tinguished pupils. In 1804 he came to London, obtained full employment in wood engraving, and in 1806 and 1809 was awarded the gold palette of the Society of Arts—in the latter year for the Diploma of the Highland Society, after a design by B. West, P.R.A. Soon afterwards he relinquished engraving for painting. He exhibited from 1810 to 1818 at the Royal Academy, British Institution, and Old Water Colour Society, becoming an Associate of the last-named society in 1812. He won a premium of 150 guineas offered by the British Institution for the best sketch of the "Decisive Charge of the Life Guards at Waterloo." He lost his reason in 1817, partially recovered a few years later, relapsed in 1831, and died at Newcastle-on-Tyne on the 9th February 1840.

THE PRESSGANG. 342.
11½ by 17¾. Sepia. In E.I.D.

THE SAWPIT. 586.
15½ by 23. Signed, and dated 1810.
Given by H. Vaughan, Esq.

A RIVER SCENE. 683.
9 by 15. In circulation.

BLIND BAGPIPE PLAYER. 68-1894.
20½ by 14¼. In circulation. Given by J. E. Taylor, Esq.

COUNTRY TOLLBAR. 96-1894.
6 by 8½. Signed.
In circulation. Given by J. E. Taylor, Esq.

A WAYSIDE INN. (Fig. 66.) 980-1901.
13½ by 15½. Signed.

Reproduced facing p. 94 of the *Connoisseur*, June 1923, and facing p. 179 of *Old English Household Life*, 1925, by Gertrude Jekyll.

The late Mr. Henry Osburn (d. 1911) of Clapham owned a replica, with slight differences, of the above picture.

LANDSCAPE, WITH RUIN. D. 339-1888.
10½ by 14½. In E.I.D.

The Department of E.I.D. contains drawings for book illustrations by Clennell, and a drawing attributed to him.

CLÉRISSEAU, Charles Louis.

An architectural draughtsman, born at Paris in 1722. Studied at Paris and Rome, and was induced by Robert Adam to come to England. He exhibited at the Royal Academy in 1772, and at the Society of Artists till 1790.

Walpole describes him as "famous for the beauty and neatness of his drawings from the antique." Clérisseau published some works on French antiquities. He became architect to the Empress of Russia (1783), a Member of the St. Petersburg Academy, and a Chevalier of the Legion of Honour. Returning to France, he lived there until January 1820, when he died at Auteuil, near Paris.

TIVOLI. 14-1872.

23½ by 18¾. Tempera. Signed, and dated 1769.

THE TRIUMPHAL ARCH AT ST. REMY. E. 5151-1910.

16¾ by 23¼. Signed, and dated 1769. *In E.I.D.*

CLEVELEY, John.

Born at Deptford on the 25th December 1747; his father was probably an artist. Cleveley was instructed in water colour painting by Paul Sandby, and painted sea views and shipping while holding an appointment at Deptford dockyard; he exhibited with the Free Society of Artists, and at the Royal Academy from 1770. He accompanied Sir J. Banks on his voyage to Iceland in 1772, and was draughtsman to the North Sea expedition of Captain Phipps (afterwards Lord Mulgrave) in 1774. He died on the 25th June 1786.

LIMEHOUSE HOLE. 472.

5¼ by 8¾. *In E.I.D.*

FRIGATE AND DUTCH FISHING BOATS OFF THE ISLE OF WIGHT. 1733-1871.

12½ by 16¾. Signed. *William Smith Gift.*

RIVER, WITH SHIPPING. 40-1874.

10 by 13¾. Signed. Indian ink. *In circulation.*

THE SHIPS OF LORD MULGRAVE'S EXPEDITION OF DISCOVERY EMBEDDED IN THE ICE IN THE POLAR REGIONS.

316-1887.

14 by 18. Signed, and dated 1774.

Reproduced in colours on Plate LVI. of Basil Lubbock's *Adventures by Sea from Art of Old Time*, 1925.

The Department of E.I.D. contains a pencil and wash drawing by J. Cleveley.

CLEVELEY, Robert.

Was the twin brother of John Cleveley (*q.v.*), and was accordingly born in 1747. He worked when young as a caulker, and, as Farington says, was laughed at for working

in gloves. He painted marine views and sea fights, and exhibited at the Royal Academy from 1780 to 1803; he was marine painter to the Prince of Wales and marine draughtsman to the Duke of Clarence. He was killed by a fall from the cliff at Dover in September 1809.

SEAPIECE, WITH SHIPPING. 66—1894.

11 by 16 $\frac{3}{8}$. Signed, and dated 1790.

In circulation. Given by J. E. Taylor, Esq.

ENGLISH SHIPS OF WAR. 342—1872.

9 $\frac{1}{2}$ by 15 $\frac{1}{4}$. *Attributed to Robert Cleveley. In circulation.*

ENGLISH SHIPS OF WAR, ONE FIRING A SALUTE. 343—1872.

9 $\frac{1}{2}$ by 15 $\frac{1}{4}$. *Attributed to Robert Cleveley.*

CLINT, Alfred.

Born in 1807; was a son and pupil of George Clint; exhibited from 1828 to 1881, chiefly at Suffolk Street, but also at the Royal Academy (1829-71) and British Institution; was elected a Member of the Society of British Artists in 1842, Secretary in 1858, and President in 1870. He painted landscapes and coast scenes, and was the author of *Landscape from Nature*. He died on the 22nd March 1883, and was buried at Kensal Green.

The Department of E.I.D. contains numerous landscapes in water colour, oil, and pencil by Alfred Clint.

COKE, Alfred Sacheverell.

A pupil of Edwin Long, R.A. Exhibited occasionally from 1869 to 1892 at the Royal Academy and elsewhere. Designed tapestries for the Mackintosh, Moy Hall, Inverness.

EROS AND GANYMEDE. 519—1869.

8 by 10 $\frac{1}{2}$.

Exhibited at the Dudley Gallery in 1869 (No. 329).

The Department of E.I.D. contains cartoons for tapestries by the above artist.

COLE, George Vicat, R.A.

Born at Portsmouth on the 17th April 1833; was the son of an artist. During his early years he worked in his father's studio and copied pictures by Turner, Constable, and Cox; he also sketched much from nature. As early as 1852 he exhibited at the British Institution and Suffolk Street, and

in 1853 at the Royal Academy. In 1859 he became a Member of the Society of British Artists, but resigned in 1864; he was elected A.R.A. in 1870 and R.A. in 1880, and exhibited at the Academy for the last time in 1892. He painted many views of the Thames. He died at Campden Hill House, Kensington, on the 6th April 1893.

ON THE ARUN, STOKE, SUSSEX.

56-1894.

11 $\frac{5}{8}$ by 17 $\frac{5}{8}$. Signed, and dated 1869.

COLE, Sir Henry, K.C.B.

Born at Bath on the 15th July 1808, the son of an army officer. Educated at Christ's Hospital. Was employed under the Record Commission and in the Record Office. Studied water colour painting under David Cox (*q.v.*); also practised etching. Under the pseudonym of Felix Summerly he edited books for children, guide books, etc., and designed pottery, etc. He was a Member of the Society of Arts and was one of the committee for the Great Exhibition of 1851. He was the first Director of what is now the Victoria and Albert Museum. He was the initiator of the Albert Hall. He died in London on the 18th April 1882.

The Department of E.I.D. contains nineteen drawings of landscapes, etc., in water colour, pen. and ink, etc., by Sir Henry Cole, all presented by Alan S. Cole, Esq., C.B.

COLEMAN, Miss Helen Cordelia. *See* Angell, Mrs. Thomas William.

COLEMAN, William Stephen.

Born at Horsham in 1829, one of the twelve children of a physician, whose wife (*née* Dendy), belonged to an artistic family. It was intended that Coleman should become a surgeon, but beyond assisting his father occasionally he saw no practice. He became a keen naturalist, and published *Our Woodlands, Heaths, and Hedges* (1859) and *British Butterflies* (1860); he collaborated in illustrating works on natural history by the Rev. J. G. Wood and others, being assisted in the preparation of the wood blocks by his sister Rebecca. He also illustrated other works, drew for the *Illustrated London Almanack*, and designed the heading of the *Field*. He made water colour drawings, chiefly landscapes with figures and semi-classical figure subjects; he also worked in pastel and oil and executed some etchings. He was till 1881 a member of the committee of the Dudley

Gallery, where he exhibited. In 1869 he took up pottery decoration; in 1871 Minton's Art Pottery Studio in Kensington Gore was established under his direction. He died at 11 Hamilton Gardens, St. John's Wood, on the 22nd March 1904.

GIRL, WITH BASKET OF CORAL, SEATED NEAR THE SHORE.

1100-1886.

12 by 7 $\frac{3}{8}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

COLLET, John.

Born in London about 1725; studied under G. Lambert and at the St. Martin's Lane School; exhibited at the Free Society of Artists from 1761 to 1783, his contributions being mainly humorous pieces, some of considerable merit. He also painted water colour landscapes. Collet "plagiarised Hogarth, but missed his deep moral." He died in Cheyne Row, Chelsea, on the 6th August 1780.

THE ASYLUM FOR THE DEAF.

1694-1871.

13 $\frac{3}{4}$ by 21 $\frac{1}{8}$.

William Smith Gift.

PROMENADERS IN ST. JAMES'S PARK. The two principal female figures probably represent the beautiful Misses Gunning.

111-1873.

8 $\frac{1}{2}$ by 13. Indian ink.

In circulation.

GROUP AT A CHURCH PORCH.

138-1890.

4 $\frac{3}{4}$ by 5 $\frac{5}{8}$. Signed.

In circulation.

NIGHT MUSICIANS.

508-1892.

10 $\frac{7}{8}$ by 12 $\frac{1}{2}$. Signed.

COLLIER, Thomas, R.I.

Born in 1840 at Glossop, Derbyshire; studied for a short time at the Manchester School of Art, but was mainly self-taught. Exhibited in London for the first time at the Society of British Artists in 1863; afterwards at the Royal Academy (1869 and 1870) and the Institute (now the Royal Institute), becoming an Associate of the latter in 1870 and a Member in 1872. He was made a Chevalier of the Legion of Honour in 1878, and won a silver medal at the Paris Exhibition of 1889. He died at Hampstead on the 14th May 1891.

ON THE BLYTH, SUFFOLK.

158-1892.

9 $\frac{1}{4}$ by 13 $\frac{1}{2}$. Signed, and dated 1882.

- ON THE HILLS, DOLWYDDELAN, NORTH WALES. 159-1892.
 $8\frac{3}{4}$ by $13\frac{1}{4}$. Signed, and dated 1881. *In circulation.*
- NEAR ALDEBURGH, SUFFOLK. 160-1892.
 $9\frac{1}{4}$ by $13\frac{1}{2}$. Signed.
 Reproduced facing p. 251 of E. B. Lintott's *Art of Water Colour Painting*, 1926.
- SOUTHWOLD, SUFFOLK. 171-1892.
 $6\frac{1}{2}$ by $9\frac{5}{8}$. Signed. *In circulation.*
- ARUNDEL PARK, SUSSEX. 55-1894.
 $13\frac{1}{4}$ by $20\frac{7}{8}$. Signed, and dated 1878.
 Reproduced in colour facing p. 120 of H. M. Cundall's *History of Water Colour Painting*, 1908.
- HILLS NEAR LOCH AWE: TWILIGHT. 33-1900.
 $6\frac{7}{8}$ by $14\frac{1}{2}$. Signed. *Given by James Orrock, Esq., R.I.*
- SEASCAPE. 34-1900.
 $9\frac{1}{4}$ by $13\frac{1}{4}$. Signed. *Given by James Orrock, Esq., R.I.*
- LYMINSTER CHURCH, NEAR ARUNDEL. 35-1900.
 $9\frac{1}{4}$ by $13\frac{1}{4}$. Signed. *Given by James Orrock, Esq., R.I.*
- A COMMON. 1746-1900.
 $6\frac{3}{4}$ by $9\frac{1}{2}$. Signed. *Ashbee Bequest.*
 Formerly in the collection of Mr. Henry Burton.
- ON THE SIABOD FLATS, NORTH WALES. 1775-1900.
 $10\frac{1}{4}$ by 14. Signed, and dated 1867.
In circulation. Ashbee Bequest.
- A HEATH SCENE. (*Fig. 112.*) P. 39-1917.
 11 by $18\frac{1}{2}$. Signed. *Bequeathed by Henry L. Florence, Esq.*
 Reproduced facing p. 252 of E. B. Lintott's *Art of Water Colour Painting*, 1926.
- WIDE PASTURES, SUSSEX. (*Fig. 110.*) P. 5-1923.
 $28\frac{1}{16}$ by $42\frac{1}{8}$. Signed, and dated 1879.
Given by Alexander T. Hollingsworth, Esq.
 "This . . . is the largest drawing Collier ever painted. . . . It was the result of a special commission from one of the artist's patrons, and the exceptional size is accounted for by the fact that it was destined to fill a particular place in his drawing-room."—*Yorkshire Post*, 28th February 1923.
 Reproduced on Plate 17 of the *Review of the Principal Acquisitions* . . . 1923, 1926.

COLLIER, Thomas F.

Exhibited at the Royal Academy in 1856 and 1857, and at Suffolk Street till 1874.

LANDSCAPE, WITH FARM BUILDINGS. 7 $\frac{3}{4}$ by 11 $\frac{3}{4}$.	A.L. 4382. <i>In E.I.D.</i>
LANDSCAPE, WITH TREES AND FIGURES. 12 $\frac{7}{8}$ by 9 $\frac{3}{4}$. Signed, and dated (18)55.	A.L. 4387. <i>In E.I.D.</i>
LANDSCAPE, WITH CHESTNUT TREE IN FOREGROUND. 9 $\frac{7}{8}$ by 13 $\frac{7}{8}$. Signed, and dated 1855.	A.L. 4388. <i>In E.I.D.</i>
OLD BUILDINGS, SOUTH KENSINGTON. 12 $\frac{1}{8}$ by 18 $\frac{7}{8}$.	A.L. 5004. <i>In E.I.D.</i>
GRAVEL PIT AT HAMPSTEAD. 10 $\frac{1}{2}$ by 15 $\frac{7}{8}$. Signed, and dated 1855.	A.L. 5765. <i>In E.I.D.</i>
POND AT HAMPSTEAD. 11 $\frac{5}{8}$ by 19.	A.L. 5768. <i>In E.I.D.</i>
LANDSCAPE, WITH SHED. 9 $\frac{5}{16}$ by 13 $\frac{5}{8}$. Signed.	A.L. 6775. <i>In E.I.D.</i>

The Department of E.I.D. also contains nine studies of flowers, fruit, and trees by T. F. Collier. *See also* No. 338, p. 257.

COLLINGWOOD, William, R.W.S.

Born at Greenwich on the 23rd April 1819, the son of an architect. After studying theology at Oxford, he became a pupil of J. D. Harding (*q.v.*) and his own cousin William Collingwood Smith (*q.v.*); he was also influenced by W. Hunt (*q.v.*) and S. Prout (*q.v.*). In 1836 the Society of Arts awarded him a silver palette for a pencil landscape. He exhibited from 1838 at the Royal Academy and elsewhere. He settled at Liverpool, where he taught drawing. In 1846 he became an Associate, and in 1852 a Member, of what is now the Royal Institute of Painters in Water Colours, but resigned in 1854; in 1855 he became an Associate and in 1884 a Member of the Old Water Colour Society. He painted interiors, architectural subjects, and landscapes in oil and water colour; from 1850 he produced many Alpine views. In 1884 he settled at Bristol, where he died on the 25th June 1903.

CHÂLET AND FARM IN THE BERNESE OBERLAND. P. 13-1921.
9 $\frac{2}{3}$ by 13 $\frac{1}{16}$. Signed.

Given by H. Stuart Thompson, Esq.

The Department of E.I.D. contains two pencil drawings by the above artist.

COLLINS, William, R.A.

Born in Great Titchfield Street, London, on the 18th September 1788; son of an Irish picture dealer and author; entered as a student at the Royal Academy in 1807; was patronised by Sir George Beaumont and others; painted landscapes, marine views, and pictures of rustic life, chiefly in oils; exhibited at the Royal Academy from 1807 to 1846, becoming A.R.A. in 1814, R.A. in 1820, and Librarian to the Royal Academy in 1840; exhibited also at the British Institution. Collins visited the Continent on several occasions, and is said to have ruined his health by sketching in hot sunshine in Italy. He died in Devonport Street on the 17th February 1847, and was buried in St. Mary's Churchyard, Paddington.

His wife was a daughter of Andrew Geddes and a sister of Margaret Sarah Carpenter (*q.v.*). Collins was the father of Charles Alston Collins and Wilkie Collins. The Library of the Museum contains notebooks of Collins and a diary of his wife for 1835.

THE YOUNG BOAT-BUILDERS. 10.9 by 11 $\frac{1}{4}$.*In E.I.D. Sheepshanks Gift.*

Pencil sketch for the picture of "Seaford" (see *Catalogue of Oil Paintings*, p. 19). Pencil sketches for the same picture are also contained in William Collins' sketch book (D. 138-1806), now in the Department of E.I.D.

COAST SCENE. Probably a view at Aberystwyth, looking south from the beach below Constitution Hill. 11.9 $\frac{1}{4}$ by 12 $\frac{3}{4}$.*In E.I.D. Sheepshanks Gift.***STUDIES OF ENGLISH SCENERY. Four in one frame. 12.**

Various sizes.

*In E.I.D. Sheepshanks Gift.***THE RIVERSIDE. 13.**9 $\frac{3}{8}$ by 7 $\frac{1}{2}$.*In circulation. Sheepshanks Gift.***STREET IN NAPLES. 14.**7 $\frac{7}{8}$ by 6.*In circulation. Sheepshanks Gift.*

With reference to the above drawings from the Sheepshanks Gift, it may be mentioned that Collins, under the heading, "Pictures &c. done from April 1845 to Ap. 8 1846, continued," gives in one of the notebooks mentioned above, "Some small water color drawings [I think six] for Mr Sheepshanks | done thirty years ago . . . 20.0."

KENTISH PEASANT GIRLS. 598-1870.14 $\frac{1}{4}$ by 11 $\frac{1}{2}$.*In circulation. Parsons Bequest.***EU, NORMANDY. 599-1870.**9 by 12 $\frac{3}{4}$.*In circulation. Parsons Bequest.*

JUVENILE SHRIMPERS, DEAL. 2957-1876.

10 by 13. Signed, and dated 1825. *William Smith Bequest.*
Aquatinted in Bowyer's *Fac-similes of Water Colour Drawings*, 1825.

Under the heading, "Pictures finished in 1825," Collins gives in one of the notebooks referred to above: "Jan 29 A drawing for Mr Boyer 21.0—"

SALCOMBE, DEVONSHIRE. 57-1894.

3 $\frac{1}{16}$ by 5 $\frac{1}{2}$.

Formerly in the collection of Dr. John Percy.
Engraved by E. Finden in the *Southern Coast*.

SKETCH FOR "HAPPY AS A KING." A.L. 7265.

10 by 12 $\frac{1}{2}$. *In E.I.D. Townshend Bequest.*

The finished picture was painted in 1836; a repetition of it belongs to the National Gallery.

SEASHORE STUDY: LOW TIDE, WITH FISHING BOATS AND FISHER FOLK. D. 499-1889.

5 $\frac{1}{4}$ by 11 $\frac{3}{8}$. Sepia. *In E.I.D.*

LITTLEHAMPTON: SEASHORE STUDY, WITH CHILDREN PLAYING ON THE SANDS. D. 1592-1889.

8 $\frac{1}{8}$ by 12 $\frac{1}{4}$. Signed, and dated 1836. *In E.I.D.*

COAST VIEW NEAR SORRENTO, BAY OF NAPLES. D. 1593-1889.

11 $\frac{1}{2}$ by 11 $\frac{3}{8}$. Unfinished. Signed. *In E.I.D.*

The Department of E.I.D. contains drawings in pencil, etc., by Collins and one of his sketch books.

COLMAN.

COAST SCENE: CHILDREN IN THE FOREGROUND. A.L. 5951.

6 $\frac{3}{4}$ by 13 $\frac{1}{8}$. *In E.I.D.*

COLSON, J.

An artist named J. Colson exhibited in 1844.

VIEW, FROM THE SOUTH-EAST, OF A CHURCH AND CHURCH-YARD. E. 1048-1918.

9 $\frac{5}{8}$ by 13 $\frac{7}{8}$. Signed, and dated 1866.
In E.I.D. Given by Arthur Myers Smith, Esq.

CONDER, Charles.

Born in London on the 24th October 1868; was descended from Roubiliac, the sculptor. Spent his early childhood

in India, where his father was an engineer. At the age of sixteen he went to Australia as a land surveyor. Studied art at Sydney and Melbourne. Returned to Europe in 1890 and studied at Paris, where he exhibited and became in 1893 an Associé of the Société Nationale des Beaux-Arts. From 1897 he lived principally in England. He exhibited in London at the Leicester Galleries, the Grafton Gallery, the New English Art Club, etc. He was one of the founders of the Society of Twelve. He painted landscapes and portraits, but is best known for his delicately coloured compositions on silk, some of which were designed for fans. He died at Virginia Water on the 9th February 1909.

FEMALE FIGURE SEATED ON THE BANK OF A STREAM;
ANOTHER FIGURE BEHIND A TREE. E. 5323-1919.
Circular, diam. $4\frac{7}{8}$. On silk. *In E.I.D.*

NUDE FEMALE FIGURE LEANING AGAINST A STATUE IN A
GARDEN. E. 5324-1919.
Oval, $3\frac{1}{2}$ by $2\frac{1}{8}$. On silk. *In E.I.D.*

TWO FEMALE FIGURES DANCING IN A ROOM; ANOTHER
RECLINING. E. 5325-1919.
 $2\frac{1}{4}$ by $5\frac{1}{4}$. On silk. *In E.I.D.*

A SPANISH SCENE: FIGURES AND BUILDINGS. E. 5326-1919.
 $2\frac{1}{2}$ by $5\frac{3}{16}$. On silk. *In E.I.D.*

A DECORATION IN BLUE. E. 1045-1925.
 $18\frac{1}{8}$ by 51. On silk.

The Department of E.I.D. contains other works by Conder.

CONEY, John.

An architectural draughtsman and engraver, born in Ratcliff Highway, in 1786; was articled to an architect; exhibited at the Royal Academy from 1805 to 1821. For many years he was engaged in making drawings and engravings for a new edition of Dugdale's *Monasticon Anglicanum*; he painted views of English and continental architectural subjects, and in 1829 commenced a series of engravings of French, Dutch, German, and Italian public buildings, followed by *Architectural Beauties of Continental Europe*. He died at Camberwell on the 15th August 1833.

INTERIOR OF ST. PAUL'S CATHEDRAL. 379-1872.

$11\frac{3}{4}$ by $7\frac{7}{8}$. Sepia. Signed, and dated 1817. *In circulation.*

Engraved by Coney in Sir W. Dugdale's *History of St. Paul's Cathedral*, 1818.

INTERIOR OF ST. EDMUND'S CHAPEL, WESTMINSTER ABBEY.
2945-1876.

20½ by 15½. Signed, and dated 1811 (?).

William Smith Bequest.

On the left is the tomb of William de Valence, Earl of Pembroke (*d.* 1296); on the right is that of John of Eltham, and on the extreme right that of two children of Edward III. The larger flat tomb is that of Robert Waldeby (*d.* 1397), Archbishop of York; the smaller one is that of the Countess of Stafford.

EDWARD THE CONFESSOR'S SHRINE, WESTMINSTER ABBEY.
P. 72-1917.

22 by 18½. Signed, and dated 1814.

Bequeathed by Henry L. Florence, Esq.

In the centre stands the shrine of Edward the Confessor (erected 1269); against the end nearer to the spectator is the Coronation Chair. Further away than the shrine and to the right of it is seen part of the grille and Chantry Chapel of Henry V.; nearer, and further to the right, is the tomb of Queen Philippa (*d.* 1369), queen of Edward III., and on the extreme right is part of the tomb of Edward III. (*d.* 1377). On the extreme left is part of the tomb of Edward I. (*d.* 1307); in the next arcade is the tomb of Henry III. (*d.* 1272).

CHAPEL OF ST. JOHN THE BAPTIST, WESTMINSTER ABBEY.
P. 73-1917.

22½ by 18½. Signed, and dated 1814.

Bequeathed by Henry L. Florence, Esq.

In the foreground is the tomb of Thomas Cecil (*d.* 1662), Earl of Exeter, with recumbent effigies of him and his first wife, with their heads towards the spectator. Against the wall beyond is the tomb of Lord Hunsdon (*d.* 1598). On the left is the tomb of Hugh and Mary de Bohun, and on the right are the tombs of Bishop Ruthall (1552) and Abbot Colchester (1386-1420).

The Department of E.I.D. contains numerous drawings by Coney, and there is one in the Bethnal Green Museum.

CONSTABLE, John, R.A.

Born on the 11th June 1776 at East Bergholt, Suffolk. His father, a wealthy miller, after sending his son to school at Lavenham and Dedham, wished him to enter his own business; but young Constable preferred to go on sketching expeditions with Dunthorne, a village plumber. In 1795 Sir George Beaumont induced his parents to let him study art in London. After an interval at home he returned to London in 1799, and in 1800 became a student of the Royal Academy, where he first exhibited in 1802. In the summer he used to tour the country making sketches. He was elected A.R.A. in 1819, and R.A. in 1829. In 1824 "The Hay Wain" and two other pictures by Constable were

exhibited at the Paris Salon; they exerted a considerable influence on French landscape painting. Constable is described by Leslie as "the most genuine painter of English landscape." He lived for some years at Hampstead, but died in Charlotte Street, Fitzroy Square, on the 1st April (according to his gravestone, 31st March) 1837, and was buried beside his wife at Hampstead in the south-east corner of the parish churchyard.

Ref. Sir Charles Holmes, *Constable and his Influence on Landscape Painting*, 1902.

STUDY OF A NUDE MALE FIGURE, SEATED. 42-1873.

21½ by 16¾. Chalk.

In circulation.

Given by the Rev. R. C. Lathom Browne.

STUDY OF A NUDE MALE FIGURE, STANDING.

43-1873 (E. 5768-1910).

21¾ by 12. Chalk.

In E.I.D.

Given by the Rev. R. C. Lathom Browne.

STUDY OF A NUDE MALE FIGURE, RECUMBENT. 44-1873.

15¾ by 18½. Chalk.

Given by the Rev. R. C. Lathom Browne.

STUDY OF A NUDE MALE FIGURE, SEATED.

45-1873 (E. 3005-1910).

19¾ by 13¾. Chalk.

In E.I.D.

Given by the Rev. R. C. Lathom Browne.

STOKE-BY-NAYLAND, SUFFOLK.

261-1876.

5 by 7¼. Indian ink.

OLD SARUM.

1628-1888.

11½ by 19. *Bequeathed by Miss Isabel Constable, in the joint names of herself, Maria Louisa Constable, and Lionel Bicknell Constable.*

This is presumably the drawing exhibited at the Royal Academy in 1834. Sir Charles Holmes (p. 251) says: "Both this drawing and the oil sketch" [*i.e.* No. 163-1888 in this Museum] ". . . were made from a sketch done in 1829."

STONEHENGE, WILTS. (*Fig. 59.*)

1629-1888.

15 by 23½. *Bequeathed by Miss Isabel Constable, in the joint names of herself, Maria Louisa Constable, and Lionel Bicknell Constable.*

This is presumably the drawing exhibited at the Royal Academy in 1836. The original sketch for it, No. 800-1888, is catalogued below (p. 119). In a letter dated 14th September 1835, Constable writes of the large drawing as then just finished (Sir Charles Holmes, p. 252).

Reproduced facing p. 2 of *Art in Great Britain and Ireland*, 1909, by Sir Walter Armstrong; and in the *Christian Science Monitor*, 27th January 1920.

TREES AT OLD HALL PARK, EAST BERGHOLT, SUFFOLK.

320-1891 (E. 3237-1911).

23 $\frac{7}{16}$ by 19 $\frac{1}{2}$. Pencil. Signed, and dated 22nd October 1817.Reproduced on p. 272 of Sir W. Armstrong's *Art in Great Britain and Ireland*, 1909.

According to Sir Charles Holmes (p. 244) this drawing was exhibited at the Royal Academy in 1818, and bought in at the Constable sale in 1838 (Lot 63) for 7 guineas. It was Lot 168 at Miss James's sale at Christie's in June 1891.

HAMPSTEAD HEATH.

102-1894.

6 by 9 $\frac{3}{8}$. Signed. *In circulation.* Given by J. E. Taylor, Esq.

At the back of this is a landscape sketch.

DUTCH RIVER BOAT.

D. 151-1890.

7 $\frac{1}{2}$ by 13. Signed, and dated 1834.*In E.I.D.**Attributed to Constable.*

The following sketches by John Constable, R.A., were given by the late Miss Isabel Constable :—

BERKSHIRE.

VIEW AT NEWBURY, WITH CHURCH TOWER. 246-1888.

6 $\frac{3}{4}$ by 10 $\frac{1}{4}$. Indian ink. Dated 5 June 1821.

ENGLEFIELD HOUSE. 255-1888.

11 by 17 $\frac{1}{2}$. Pencil.

According to Sir Charles Holmes (p. 250), this is a study for the picture exhibited at the Royal Academy in 1833.

ST. GEORGE'S CHAPEL, WINDSOR: THE WEST END.

275-1888.

5 by 3 $\frac{3}{4}$. Pencil.

ST. GEORGE'S CHAPEL, WINDSOR. 276-1888.

5 by 3 $\frac{3}{4}$. Pencil. Dated 1818 at the back.

OLD BRIDGE, ABINGDON. 282-1888.

6 $\frac{1}{8}$ by 10. Pencil. Dated 7 June 1821.

CANAL BANKS, NEWBURY. 283-1888.

6 $\frac{1}{8}$ by 10. Pencil and Indian ink. Dated 5 June 1821.

CANAL BANKS, NEWBURY. 284-1888.

6 $\frac{1}{8}$ by 10. Pencil and Indian ink. Dated 4 June 1821.

WATERMILL, NEWBURY. 285-1888.

6 $\frac{1}{8}$ by 10. Pencil and Indian ink. Dated 4 June 1821.

ABBEY GATE, READING. 286-1888.

6 $\frac{1}{8}$ by 10. Pencil. Dated 5 June 1821.

THE ABBEY, READING, WITH THE CHURCHES OF ST. LAWRENCE
AND ST. HELEN IN THE BACKGROUND. 287-1888.
 $6\frac{5}{8}$ by 10. Pencil. Dated 6 June 1821.

RUIN, NEAR ABINGDON. 288-1888.
 $6\frac{5}{8}$ by 10. Pencil. Dated 7 June 1821.

ENGLEFIELD HOUSE. 345-1888.
 $4\frac{1}{2}$ by $7\frac{3}{8}$.

Inscribed at the back, *Englefield House, Rd B... yon de
Bouverie Esq. | Berkshire. | left London for the above place |
Augt 22. 1832. with Lane (?)*.

ABINGDON FROM THE RIVER. 618-1888.
 $6\frac{7}{8}$ by $10\frac{1}{4}$. Pencil. Dated 7 June 1821.

WINDSOR CASTLE. 803-1888.
10 by $14\frac{3}{2}$. Pencil, with colour washes. Probably drawn in
1802.

WINDSOR CASTLE. 804-1888.
10 by $14\frac{3}{8}$. Pencil, with colour washes. Inscribed *May 17.
1802 7-morning*

ENGLEFIELD HOUSE. Also two sketches of details.
1258 to 1258*b*-1888.

$10\frac{7}{8}$ by $17\frac{1}{8}$; $11\frac{3}{16}$ by $8\frac{1}{8}$; $5\frac{1}{2}$ by $8\frac{3}{8}$. Pencil.

According to Sir Charles Holmes (p. 250), these are studies
for the picture exhibited at the Royal Academy in 1833.

BUCKINGHAMSHIRE.

STOKE POGES CHURCH. 174-1888.
 $5\frac{1}{4}$ by $7\frac{1}{4}$.

Sir Charles Holmes (p. 251) says : " Probably a study for the
drawing exhibited at the Royal Academy (1834). Cf. British
Museum, Nos. 35*a* and 35*b*. The sketches were perhaps made
on Constable's return from Berkshire in 1832. Cf. the pencil
sketches of Windsor and Eton, Nos. 275 (-1888) and 276 (-1888)."

THE THAMES, WITH ETON COLLEGE AND CHAPEL. 239-1888.
7 by $14\frac{1}{4}$.

CUMBERLAND.

SKETCH AT BORROWDALE. 170-1888.
7 by $18\frac{3}{4}$.

Inscribed at the back, *Borrowdale 2nd Sep^r 1806 morning
previous to a fine day.*

STY HEAD TARN, BORROWDALE. 177-1888.
 $4\frac{3}{4}$ by $10\frac{5}{8}$. Dated *Sunday Oct. 12. 1806. noon* at the back.

- MOUNTAIN SCENE, KESWICK. 178-1888.
 $7\frac{3}{8}$ by $10\frac{1}{4}$. Dated at back 1806.
- DERWENTWATER—STORMY EVENING. 179-1888.
 $4\frac{1}{8}$ by $9\frac{3}{8}$. Dated at back Sunday 6th Oct. 1806.
- SKETCH AT BORROWDALE. 181-1888.
 $13\frac{1}{2}$ by $17\frac{1}{4}$. Painted in 1806.
- SKETCH AT BORROWDALE. 182-1888.
 $7\frac{1}{2}$ by $10\frac{3}{4}$.
 At the back are a pencil sketch of a seated female and a water colour sketch of a mountain valley.
- SKETCH AT BORROWDALE. 183-1888.
 $5\frac{1}{4}$ by $14\frac{3}{8}$.
 At the back is written in pencil, *Borrowdale 13 Oct-1806. Evng—* and *J Constable.*
- SKETCH AT BORROWDALE. 184-1888.
 $5\frac{3}{8}$ by $14\frac{3}{8}$.
 At the back are a rough pencil sketch of mountains and the pencil inscriptions, *Borrowdale 4 Oct 1806 Noon Clouds breaking away after Rain* and *Constable.*
- SKETCH AT BORROWDALE. 185-1888.
 $5\frac{1}{2}$ by 19.
 At the back is pencilled, *from the top of Thiston (?) Craig—Oct 2. 1806—noon.*
- MOUNTAIN SCENE. 186-1888.
 11 by 15. Painted in 1806.
- MOUNTAIN SCENE, BORROWDALE. 187-1888.
 $7\frac{1}{2}$ by $10\frac{3}{4}$.
 At the back is pencilled, *Borrowdale 4 Oct 1806—Dark Autumnal day at noon*; the rest of the inscription is mostly illegible.
- A BRIDGE, BORROWDALE. 188-1888.
 $7\frac{3}{8}$ by $10\frac{5}{8}$.
 At the back is pencilled, *Borrowdale Oct. 2. 1806—twilight after a very fine day.*
- SKETCH AT BORROWDALE. 192-1888.
 $9\frac{1}{2}$ by $13\frac{1}{2}$.
 At the back is pencilled, *25 Sep. 1806—Borrowdale—fine clouday (sic) day tome very mellow like—the mildest of Gaspar (?) Poussin and Sir G—— B—— & on the whole deeper toned than | this drawing—*
- SKETCH AT BORROWDALE. 193-1888.
 7 by 15.
 Inscribed in front, *Borrowdale 13 Oct 1806—Afternoon*; pencilled at the back, *Borrowdale—1806 afternoon Rostwaite (?) Cum.*

- LEATHES WATER, THIRLMERE. 194-1888.
 5 by 15. Indian ink.
 View taken from the upper part of the valley on the road from Grasmere to Keswick, near Dunmail Raise; on the right is Helvellyn.
 A mezzotint engraving (*see* No. 1253-1888) by Henry Dawe was published in 1815.
 At the back of 194-1888 is a slight pencil sketch of mountainous scenery.
- HELVELLYN. 348-1888.
 6 by 14 $\frac{1}{4}$.
 At the back is pencilled *Helvellin 21st Sepr. 1806—evening—stormy with slight rain.*
- MOUNTAIN SCENE. 349-1888.
 6 $\frac{3}{4}$ by 9 $\frac{3}{4}$.
 At the back is pencilled *J. Constable R A.*
- ROCKY SCENE. 596-1888.
 17 $\frac{1}{2}$ by 13 $\frac{1}{2}$.
- PART OF SKIDDAW. 794-1888.
 3 by 11 $\frac{1}{2}$. Dated at back 1806.
 On the back of the mount is written, *Saddle back & part of Skeddaw Sep 21-1806 | Stormy Day—Noon*
- MOUNTAIN TORRENT. 811-1888.
 15 by 9 $\frac{1}{2}$. Pencil and neutral tint.
- STY HEAD FALL, BORROWDALE. 812-1888.
 19 by 13 $\frac{1}{2}$. Pencil and neutral tint. Dated 26 Sept. 1806.
- LEATHES WATER: OR, WYTHBURN LAKE (THIRLMERE). 1253-1888.
 Engraving by Henry Dawe, *after* No. 194-1888.
 5 $\frac{1}{4}$ by 15. Published in 1815.

DERBYSHIRE.

- EIGHT SKETCHES AT BUXTON, ETC. 247 to 247g-1888.
 Each 6 $\frac{7}{8}$ by 10 $\frac{3}{8}$. Indian ink. Dated 1801.
- 247a-1888.
 Dated 4 Aug. at the back.
- 247b-1888. ON THE DOVE NEAR BUXTON. (*Fig. 58.*)
 Dated 12 Aug.
- 247c-1888. EDENSOR.
 Dated 18 Aug. 1801.

247c-1888. LEAD MINE AT THE FOOT OF MAM (?) TOR.
Dated 12 Aug.

247g-1888.

At the back is a slight pencil sketch of a hill.

ENTRANCE TO A VILLAGE : EDENSOR (?). 601-1888.
 $6\frac{5}{8}$ by 10. Indian ink.

CHATSWORTH PARK. 602-1888.
 $6\frac{5}{8}$ by 10. Indian ink. Dated 17 Aug.

BRIDGE, WITH TREES AND BUILDINGS, AT HADDON. 610-1888.
 $6\frac{3}{4}$ by 10. Indian ink. Inscribed *15 Haddon | 17 Aug*

HADDON HALL. 805-1888.
 $6\frac{3}{4}$ by 10. Pencil, and wash of Indian ink.

DORSETSHIRE.

A CART AT GILLINGHAM, DORSET. 293-1888.
 $4\frac{1}{2}$ by 7. Pencil. Dated 31 July 1820.

PRESTON CHURCH, NEAR WEYMOUTH. 303-1888.
 $4\frac{1}{2}$ by $6\frac{3}{4}$. Pencil. Dated 21 Nov. 1816.

At the back is a pencil sketch of the interior of the church with a clergyman in the pulpit ; it is dated 1 Dec. 1816.

OSMINGTON BAY. 311-1888.
 $4\frac{3}{8}$ by $6\frac{3}{4}$. Pencil. Dated 7 Nov. 1816.
On the back is a pencil sketch of a coast scene.

COLLEGIATE CHURCH, SHERBORNE. 354-1888.
7 by $10\frac{1}{4}$. Pencil. Dated 2 Sept. 1823 in front, 9 Sept. 1823 at back.

PORTLAND ISLAND. 628-1888.
 $4\frac{1}{2}$ by 7. Pencil, with colour wash.
Inscribed *Portland Island Novr 20. 1816.*
At the back is a pencil sketch of a shore scene.

COAST SCENE NEAR PORTLAND ISLAND. 791-1888.
 $4\frac{1}{2}$ by 7.
At the back is a pencil sketch of a shore scene.

ENTRANCE INTO GILLINGHAM : THE CHURCH IN THE BACK-
GROUND. 820-1888.
 $4\frac{1}{2}$ by $7\frac{1}{4}$. Pencil. Dated 30 July. Probably drawn in 1820.

ESSEX.

- DOG WATCHING A RAT IN THE WATER, DEDHAM. 235-1888.
 $7\frac{1}{4}$ by 9.
 At the back are a pencil sketch of a dog and the inscriptions in pencil, *Dedham August 1st 1831* and *Rose* and in ink *My dear Boys*; also an embossed stamp *Bath*.
- ST. MARY'S CHURCH, COLCHESTER. 301-1888.
 $4\frac{3}{8}$ by 7. Pencil. Dated 9 Aug.
- THE SHORE NEAR HARWICH. 302-1888.
 Sir Charles Holmes says (p. 243), "Sketch for 'Harwich Lighthouse.' Exhibited Royal Academy, 1820."
 $4\frac{1}{2}$ by $6\frac{3}{4}$. Pencil. Dated 22 Aug. 1815 (?).
- SHIPPING AT HARWICH. 306-1888.
 $4\frac{1}{2}$ by $6\frac{3}{4}$. Pencil. Dated 1 Sept. 1815.
- WIVENHOE PARK, WITH CHURCH. 611-1888.
 $4\frac{1}{2}$ by $7\frac{1}{8}$. Pencil. Dated 29 Aug. 1817.
- OAK IN DEDHAM MEADOWS. 802-1888.
 13 by $8\frac{3}{4}$.
 Dated in pencil, *Octr 6. 1827*.
- WIVENHOE PARK. 822-1888.
 $4\frac{1}{2}$ by $7\frac{1}{4}$. Pencil. Dated 29 Aug. 1817.
- VIEW ON THE STOUR, NEAR DEDHAM. 1251-1888.
 Engraving by W. R. Smith *after* Constable. Published in 1840.
 9 by 13. Dated.
- SEASHORE, WITH HOUSES AND BOATS : SOUTHEND—EVENING,
 23rd June 1814. D. 228-1888.
 $3\frac{3}{16}$ by $4\frac{1}{4}$. Pencil (tinted). *In E.I.D.*
- SHEERNESS; AND SOUTHEND, HADLEIGH CASTLE. Two
 sketches on one sheet. D. 229-1888.
 $3\frac{3}{16}$ by $4\frac{1}{4}$. Pencil. *In E.I.D.*
- PORCH OF FEERING CHURCH, 28 June 1814. D. 230-1888.
 $4\frac{1}{4}$ by $3\frac{1}{8}$. Pencil. *In E.I.D.*
- FEERING CHURCH. D. 231-1888.
 $3\frac{3}{16}$ by $4\frac{1}{4}$. Pencil. *In E.I.D.*
- FISHING WITH A NET, WIVENHOE PARK. D. 233-1888.
 $3\frac{1}{2}$ by $4\frac{1}{2}$. Pencil, washed in grey. Dated 1816. *In E.I.D.*

HAMPSHIRE.

- COTTAGES AND TREES IN THE NEW FOREST. 297-1888.
 $6\frac{1}{4}$ by $8\frac{3}{4}$. Pencil. Dated 4 Aug. 1820.
- NETLEY ABBEY : INTERIOR. 606-1888.
 7 by $4\frac{1}{2}$. Sepia.
- NETLEY ABBEY. 613-1888.
 $4\frac{1}{2}$ by 7. Pencil.
- NETLEY ABBEY : EAST WINDOW. 823-1888.
 $4\frac{1}{2}$ by $3\frac{1}{2}$. Pencil. Dated 11 Oct. 1816.
- Sir Charles Holmes (p. 243) says : " Cf. Nos. 268 (-1888), 606 (-1888), and 613 (-1888). No. 268 (-1888) was the original sketch for Constable's etching of the subject. He also made a study in oil from it late in life which was exhibited at 77 Cornhill in 1899 (No. 9)." (*See this Catalogue*, pp. 123, 110.)

KENT.

- OFF THE NORTH FORELAND. 180-1888.
 $4\frac{1}{4}$ by $12\frac{1}{2}$.
- BEACH AT FOLKESTONE. 209-1888.
 5 by $8\frac{1}{4}$. Dated 16 Oct. 1835.
- MEN-OF-WAR IN THE MEDWAY. 807-1888.
 $7\frac{3}{4}$ by $12\frac{3}{4}$. Indian ink.
- MEN-OF-WAR IN THE MEDWAY. 808-1888.
 $7\frac{3}{4}$ by $12\frac{3}{4}$. Indian ink.
- A FRIGATE AT ANCHOR IN THE MEDWAY (?) 830-1888.
 $7\frac{3}{4}$ by 13. Pencil. Drawn in 1803.
 On Whatman paper, with watermarked date 1801.
- A FRIGATE AT ANCHOR IN THE MEDWAY (?) 831-1888.
 8 by 10. Pencil. Drawn in 1803.
- SHEERNESS. See no. D. 229-1888, p. 109.

LEICESTERSHIRE.

- TREES AND ROCK, COLEORTON HALL. 266-1888.
 $9\frac{5}{8}$ by 7. Pencil and Indian ink.
- TREES IN LANE LEADING TO FERRERS' HALL. 356-1888.
 7 by $10\frac{1}{4}$. Pencil.

Inscribed at the back, *Leicestershire — the lane leading to Ferrars (?) Hall—L^d Ferriers (?) house | I was on horseback with Sr G. M—— who kindly held my horse | when I made this sketch. | 1823 | I think it was the finest ash I ever saw.*

STONE IN THE GROVE, NEAR COLEORTON HALL. Dedicated to
Richard Wilson, R.A. 815-1888.

7 by 10½. Pencil and Indian ink. Dated at back 28 Nov.
1823.

CENOTAPH TO SIR JOSHUA REYNOLDS AMONGST LIME TREES
IN GROUNDS OF COLEORTON HALL. 835-1888.

10½ by 7. Pencil.

At the back are an inscription in ink, *Coleorton Hall—Novr.*
28. 1823, and a poem by Wordsworth on Reynolds beginning
Ye Limetrees ranged . . .

According to Sir Charles Holmes (p. 246), this is the original
sketch for the picture exhibited at the Royal Academy in 1836.

There is a large painting by Constable of the same subject at
the National Gallery (No. 1272).

MIDDLESEX.

WELL WALK, HAMPSTEAD. 175-1888.

4½ by 7. Dated at back 1834.

STUDY OF COWS AT HAMPSTEAD. 219-1888.

2½ by 3½.

On a card printed at the back with a charitable appeal by
Constable, R. R. Reinagle and others, for a child named Eliza
Hall. Inscribed in ink, *afternoon* | *th April 1834* | *Hampstead*
and *Eveng look S.E.* | *5 oclock* | *wind East*

VIEW AT HAMPSTEAD, LOOKING TOWARDS LONDON. 220-1888.

4½ by 7½. Dated at back 1833.

FIR TREES AT HAMPSTEAD. 251-1888.

9¼ by 6¾. Pencil.

Inscribed *Wedding day. Hampstead* | *Octr 2. 1820.*

TREES AT HAMPSTEAD. 270-1888.

9½ by 12½. Pencil. Dated 5 July 1833.

BRIDGE AT HENDON. 271-1888.

6¼ by 9½. Pencil. Dated 8 Oct. 1820.

WATERLOO BRIDGE FROM THE WEST. 290-1888.

12 by 16. Pencil.

Sir Charles Holmes says (p. 243): "Perhaps an original
sketch for the picture exhibited in 1832; cf. No. 604 (-1888), a
study for the composition in pen and sepia; also the oil sketch
in the Diploma Gallery. The larger study in oil, No. 322 (-1888),
was probably made in 1824: cf. Leslie's *Life of Constable*,
chapter viii."

TREES AND WATTLES AT HAMPSTEAD. 310-1888.

4¼ by 6¾. Pencil. Dated 7 Sept. 1820.

- ROOT OF A TREE AT WELL WALK, HAMPSTEAD. 352-1888.
 $8\frac{3}{8}$ by 7. Pencil. Dated 22 Sept. 1831.
- THE THAMES, WITH WATERLOO BRIDGE. 604-1888.
 $6\frac{1}{2}$ by $10\frac{3}{4}$. Pen and ink.
 Reproduced in the *Illustrated London News*, 28th February 1925, p. 334.
 Cf. Oil Sketch No. 322-1888.
- SHIPPING IN THE THAMES OR MEDWAY. 612-1888.
 $7\frac{3}{4}$ by 10. Pencil.
- VIEW ON THE THAMES OR MEDWAY. 806-1888.
 $9\frac{1}{2}$ by 13. Indian ink. Drawn in 1803.
 At the back is a slight pencil sketch of a country house.
- SHIPPING IN THE THAMES OR MEDWAY. 810-1888.
 $3\frac{7}{8}$ by $6\frac{5}{8}$. Indian ink.
 At the back is a pencil sketch of a ship under sail.
- TREES AT HAMPSTEAD. 821-1888.
 $7\frac{1}{4}$ by $4\frac{1}{2}$. Pencil.

NORFOLK.

- COTTAGE AND WATER-MILL AT HOUGHTON. 208-1888.
 $5\frac{1}{2}$ by $9\frac{1}{4}$. Dated at back 1834.

OXFORDSHIRE.

- BLenheim PALACE AND PARK, WOODSTOCK. 355-1888.
 $6\frac{3}{4}$ by $10\frac{1}{4}$. Pencil. Dated 1821.

SUFFOLK.

- EAST BERGHOLT CHURCH : EXTERIOR. View from the S.E. 200-1888.
 $15\frac{1}{4}$ by $13\frac{3}{4}$.
- EAST BERGHOLT CHURCH : EXTERIOR. View from the S.W. 201-1888.
 10 by $15\frac{1}{2}$.
- SOUTH ARCHWAY OF THE RUINED TOWER AT EAST BERGHOLT CHURCH. 224-1888.
 6 by $4\frac{3}{8}$.
 Inscribed at the back in pencil, *E. Bergholt* | *June 9 1806*,
 and similarly in ink.
- RUSTIC COTTAGE AT EAST BERGHOLT. 229-1888.
 $4\frac{1}{2}$ by $7\frac{1}{2}$.
 Pencilled at the back, *E B Monday Nov 12 1832*.

- COTTAGES AT EAST BERGHOLT. 232-1888.
 $4\frac{1}{2}$ by $7\frac{1}{2}$. Dated July 31, 1832.
- THE LAWN AT EAST BERGHOLT. D. 232-1888.
 4 by 3. Pencil. Dated 24 Aug. 1815. *In E.I.D.*
- A BARGE ON THE STOUR. 242-1888.
 $8\frac{3}{4}$ by 13. Indian ink.
- A BARGE AND BRIDGE ON THE STOUR. 243-1888.
 7 by $10\frac{1}{2}$. Indian ink.
- A BARGE ON THE STOUR. 244-1888.
 $8\frac{7}{8}$ by 13. Indian ink.
- ON THE STOUR: DEDHAM CHURCH IN THE DISTANCE. 249-1888.
 8 by $6\frac{5}{8}$. Sepia. Drawn about 1830.
- TREES AND WATER ON THE STOUR (?). 250-1888.
 8 by $6\frac{1}{4}$. Sepia. Watermarked date 1829.
- TREES AT EAST BERGHOLT. 256-1888.
 $21\frac{1}{2}$ by 15. Pencil. Dated 17 Oct. 1817.
 Sir Charles Holmes (p. 244) says: "A Study near the foreground of the Picture of Flatford Mill in the National Gallery (No. 1273)."
- PART OF EAST BERGHOLT CHURCH: NORTH ARCHWAY OF THE RUINED TOWER. 265-1888.
 $4\frac{1}{2}$ by 7. Pencil.
 Inscribed in pencil at the back, *E. Bergholt | J. Constable RA | JC* (monogram).
- LOCK ON THE STOUR (?). 269-1888.
 $8\frac{3}{4}$ by $12\frac{3}{4}$. Pencil. Dated 11 Oct. 1827.
- PART OF EXTERIOR OF EAST BERGHOLT CHURCH: SOUTH ARCHWAY OF THE RUINED TOWER. 291-1888.
 $10\frac{3}{8}$ by 8. Pencil.
- SHIPPING, NEAR IPSWICH. 308-1888.
 $4\frac{1}{4}$ by $6\frac{3}{4}$. Pencil. Dated 5 Aug. 1815.
- STOKE MILL, IPSWICH. 341, 341a-1888.
 $7\frac{1}{4}$ by 9. Also an engraving of the same.
- PART OF EXTERIOR OF EAST BERGHOLT CHURCH: NORTH ARCHWAY OF THE RUINED TOWER. 343-1888.
 $9\frac{3}{4}$ by $7\frac{7}{8}$.
 At the back is pencilled *Drawing of East Bergholt Church—*
by J. Constable | East Bergholt Church.

PART OF EXTERIOR OF EAST BERGHOLT CHURCH: NORTH
SIDE WITH THE TURRET. 344-1888.

9½ by 7½.

At the back is pencilled *J Constable R A E B. Church.*
Reproduced in the *Connoisseur*, February 1926.

PART OF EXTERIOR OF EAST BERGHOLT CHURCH: VIEW
FROM THE EAST. 346-1888.

5 by 7. Dated June 1806 at the back.

BOOK OF 11 SKETCHES OF COTTAGES, LANDSCAPES, ETC. 358 to 358j-1888.

7 by 11½. One dated 1796.

A HOUSE AT EAST BERGHOLT. 358-1888.

A COTTAGE, ETC., AT CAPEL, SUFFOLK. 358a-1888.

Inscribed *Caple Suffolk a Curious circumstance happened in
this Cottage a few years since, a poor Woman being burnt entirely
to ashes.*

EAST BERGHOLT, SUFFOLK. 358b-1888.

COTTAGE AT CAPEL, SUFFOLK. 358c-1888.

COTTAGE AT HOLTON, SUFFOLK, WITH THE PARISH CHURCH
OF ST. MARY IN THE BACKGROUND. 358d-1888.

Signed *J.C | 1796.*

COTTAGE AT EAST BERGHOLT, SUFFOLK. 358e-1888.

DITTO. 358f-1888.

LANDSCAPE WITH STREAM AND TREES. 358g-1888.

STREAM AT WENHAM, SUFFOLK. 358h-1888.

COTTAGE AT EAST BERGHOLT, SUFFOLK. 358i-1888.

COTTAGE AT BRANTHAM, SUFFOLK, WITH A VIEW OF
MISTLEY HALL. 358j-1888.

The above 11 sketches are among the earliest known draw-
ings of Constable.

HOUSE OF MR. GOLDING CONSTABLE AT EAST BERGHOLT.
The birthplace of the artist. 437-1888.

4¼ by 3¼. Pencil. Dated 1814.

VIEW OF EAST BERGHOLT, FROM THE GARDEN OF GOLDING
CONSTABLE'S HOUSE. 623-1888.

11½ by 17½. Pencil.

WATER LANE, STRATFORD. Probably Stratford St. Mary,
Suffolk. 624-1888.

13 by 8¼. Pencil and Indian ink. Dated 4 Oct. 1827.

- WAREHOUSES AND SHIPPING ON THE ORWELL. (*Fig. 56.*)
 $9\frac{1}{2}$ by 13. Pencil, with colour washes. 626-1888.
 At the back is pencilled *5 Oct—1803 Ipswich—*
- SHIP ON THE STOCKS AT IPSWICH. 819-1888.
 $4\frac{1}{2}$ by $7\frac{1}{4}$. Pencil. Dated 27 Aug. 1817.
- WHEATSHEAVES AT EAST BERGHOLT. 827-1888.
 3 by 4. Pencil. Dated 15 Aug. 1815.
- SHIPS ON THE SHORE OF A TIDAL RIVER (THE ORWELL?). 833-1888.
 7 by $10\frac{1}{4}$. Pencil.
- FOREPART OF A BARGE AT FLATFORD. 834-1888.
 $8\frac{3}{4}$ by $12\frac{3}{4}$. Pencil. Dated 4 Oct. 1827.
- WILLOW TREE IN FLATFORD MEADOWS. 837-1888.
 $8\frac{3}{4}$ by 13. Pencil. Dated 13 (?) Oct. 1827.
- WILLOW TREE IN FLATFORD MEADOWS. 838-1888.
 $8\frac{3}{4}$ by 13. Pencil. Dated 13 Oct. 1827.
- EAST BERGHOLT CHURCH, WITH ELM TREES. View from
 the West. 842-1888.
 12 by $7\frac{3}{4}$. Black chalk.
 Inscribed in ink at the back, *29, June 1812— | E. Bergholt—*
 Reproduced in the *Connoisseur*, December 1925.

SURREY.

- HOUSES AT PUTNEY HEATH. 172-1888.
 $4\frac{3}{4}$ by $10\frac{1}{2}$. Dated Aug. 13 1818.
- MR. DIGBY NEAVE'S VILLA AT EPSOM. 236-1888.
 $4\frac{1}{2}$ by $7\frac{1}{2}$.
- CHURCH, HOUSES, ETC. (EPSOM?). 238-1888.
 $5\frac{1}{8}$ by $8\frac{1}{4}$.
 Sir Charles Holmes (p. 249) does not consider this to be a
 sketch from nature, but a composition based on previous
 studies.
- RICHMOND BRIDGE, WITH BARGES. 264-1888.
 $3\frac{3}{4}$ by 5. Pencil. Dated 1818.
- A PLOUGH, EPSOM. 304-1888.
 $4\frac{1}{2}$ by $6\frac{3}{4}$. Pencil. Dated 24 Sept. 1831.
- WIMBLEDON PARK. 305-1888.
 $1\frac{1}{2}$ by 3. Pencil.
 Inscribed at back, *Wimbledon Park | July 3^d 1815—*
 Drawn on the back of a visiting-card bearing the artist's
 name and address.

AN OLD TREE AND FIGURE, HAM. 818-1888.

9 $\frac{1}{4}$ by 5 $\frac{1}{2}$. Pen and ink. Dated 1834. On the reverse is a pencil sketch of an avenue of trees, perhaps that leading from the Petersham Road entrance to Ham House.

SUSSEX.

BRIGHTON BEACH. 171-1888.

7 by 10.

Pencilled at back, *Brighton Fishing boat | with net*

COAST SCENE, BRIGHTON. 191-1888.

13 by 16 $\frac{1}{2}$.

At the back is a hilly landscape in pencil, with an illegible inscription; also a slight pencil sketch of a kneeling figure.

HOVE PARISH CHURCH, BEFORE ITS RESTORATION.

207-1888.

4 $\frac{1}{2}$ by 7 $\frac{1}{4}$.

Pencilled at back, *Mr Hudson's*, and dated 6th November. The paper is watermarked 1821.

See also 199c-1888, page 122.

FITTLEWORTH MILL. 215-1888.

8 by 10 $\frac{3}{4}$. Dated 1834.

At the back are sketches of plants in pencil and water colour, and a pencil inscription *Fittleworth | Mill 1834 | 23 Sep.*

RUINS OF COWDRAY HOUSE, MIDHURST. 216-1888.

8 by 10 $\frac{3}{4}$.

MANSION AT BIGNOR PARK, NEAR PETWORTH. 217-1888.

5 $\frac{1}{2}$ by 9 $\frac{1}{4}$.

Pencilled at the back, *Mr Hawkins's house | near Petworth.*

CHICHESTER CATHEDRAL. 223-1888.

5 $\frac{1}{2}$ by 9 $\frac{1}{4}$.

WINDMILL ON DOWNS (NEAR BRIGHTON ?). 245-1888.

7 by 10 $\frac{3}{4}$. Indian ink.

ARUNDEL MILL AND CASTLE. 260-1888.

8 $\frac{1}{2}$ by 11. Pencil. Dated 9 July 1835.

According to Sir Charles Holmes (p. 251), this is a study for the picture exhibited at the Royal Academy in 1837.

FINDON CHURCHYARD. 267-1888.

3 $\frac{3}{4}$ by 5. Pencil. Dated 28 June 1818.

RUINS OF THE MAISON DIEU AT ARUNDEL. 272-1888.

8 $\frac{1}{2}$ by 11. Pencil. Dated 3 July 1835.

FITTLEWORTH BRIDGE AND MILL. (*Fig. 55.*) 273-1888.

8 by 10 $\frac{1}{4}$. Pencil. Dated 23 Sep. 1834.

ARUNDEL CASTLE.	277-1888.
5½ by 9. Pencil. Dated 19 July 1834.	
CHAIN PIER : BRIGHTON.	289-1888.
4¼ by 16½. Pencil. Watermark 1824.	
WINDMILL ON THE ARUN.	312-1888.
8⅝ by 11. Pencil. Dated 1835.	
BRIGHTON BEACH, WITH FISHING SMACKS.	340-1888.
7 by 10½.	
CHICHESTER CATHEDRAL : WEST END.	615-1888.
11¼ by 8¾. Pencil. Dated 18 July 1835.	
PETWORTH HOUSE AND PARK.	801-1888.
8 by 10¾.	
At the back are a pencil sketch of rushes, etc., and the pencil inscriptions, <i>Arundel</i> and <i>Petworth</i> <i>Lord Egremont's</i>	
BRIGHTON BEACH.	1252-1888.
7½ by 12¼. Engraving <i>after</i> Constable ; proof before letters.	

WARWICKSHIRE.

KNOWLE HALL.	617-1888.
4½ by 7¼. Pencil. Dated 13 Sept. 1820.	
CORBELS IN SOLIHULL CHURCH.	622-1888.
6¼ by 9½. Pencil.	

WESTMORLAND.

MOUNTAIN SCENE, LANGDALE.	1256-1888.
13½ by 19. Indian ink. Dated at back, 19 Oct. 1806.	
MOUNTAIN SCENE, LANGDALE (?).	1257-1888.
13½ by 19. Indian ink.	

WILTSHIRE.

LANDSCAPE AND FIGURE (DR. FISHER), SALISBURY.	206-1888.
4¾ by 5.	
Pencilled at the back, <i>22^d July</i> <i>1829-</i> <i>Salisbury</i> <i>fisher & his dogs</i>	
COTTAGE AND TREES, NEAR SALISBURY.	210-1888.
9 by 13.	
Inscribed <i>July 28. 1829</i> <i>near Salisbury</i>	

- OLD HOUSES AT HARNHAM BRIDGE, SALISBURY. 218-1888.
 $6\frac{3}{4}$ by $10\frac{1}{4}$. Dated at back 1821.
 Reproduced facing p. 230 of E. B. Lintott's *Art of Water Colour Painting*, 1926.
- SALISBURY CATHEDRAL AND COTTAGES. 227-1888.
 $9\frac{1}{8}$ by $13\frac{1}{8}$.
 Reproduced on p. 272 of Sir W. Armstrong's *Arts in Great Britain and Ireland*, 1909.
- COWS GRAZING, SALISBURY. 253-1888.
 5 by $3\frac{5}{8}$. Pen with colour washes.
 Pencilled at the back, 13. & 14. of *Novr. 1829* | *done in the Evng*
 —at Salisbury—from the | *sketch made at the bottom* | of the garden
- OLD HOUSES AT SALISBURY. 254-1888.
 $9\frac{1}{8}$ by $13\frac{1}{4}$. Pencil with colour wash. Dated 1829.
- RIVER BANK AND PUNT, SALISBURY. 261-1888.
 $4\frac{3}{8}$ by 7. Pencil. Dated 20 Aug. 1820.
- ROAD TO SALISBURY. 262-1888.
 $4\frac{1}{4}$ by 7. Pencil. Dated 9 Aug. 1820.
- POND AND BARN, SALISBURY. 263-1888.
 $4\frac{1}{4}$ by $6\frac{3}{4}$. Pencil. Dated 2 Aug. 1812.
- WEST DOOR OF SALISBURY CATHEDRAL. 279-1888.
 $4\frac{3}{8}$ by 7. Pencil. Dated at back 22 Aug. 1820.
- SALISBURY CATHEDRAL. 281-1888.
 $6\frac{3}{4}$ by 10. Pencil. Dated 20 Aug. 1823.
 Reproduced in the *Studio*, vol. xxxix., 1906-7, p. 28.
- SALISBURY CATHEDRAL. 292-1888.
 $7\frac{1}{2}$ by $11\frac{3}{4}$. Chalk.
- STONEHENGE. 309-1888.
 $4\frac{3}{8}$ by $6\frac{3}{4}$. Pencil. Dated 18 July 1820.
- SALISBURY CATHEDRAL. 315-1888.
 $8\frac{1}{8}$ by $12\frac{7}{8}$. Pencil. Dated 25 July 1829.
- CHANCEL OF SALISBURY CATHEDRAL (?). 614-1888.
 6 by $3\frac{1}{2}$. Pencil.
- SALISBURY CATHEDRAL. 619-1888.
 $4\frac{1}{2}$ by $7\frac{1}{4}$. Pencil. Dated 20 July 1820.
- SALISBURY CATHEDRAL, WITH TREES. 797-1888.
 $2\frac{3}{4}$ by $3\frac{1}{4}$. Dated 2 Nov. 1821.
- A CHASUBLE : SALISBURY. 799-1888.
 $9\frac{1}{4}$ by $6\frac{3}{8}$.
 Pencilled at the back, *Study of a Chasuble.—Salisbury—The*
other leaf of | *sketch-book finishing head is lost*

STONEHENGE.	800-1888.
6 by 10. Sketch for No. 1629-1888, p. 103.	
NEAR SALISBURY, SHOWING THE CATHEDRAL.	824-1888.
4½ by 7¼. Pencil.	
PART OF A CHURCH (SALISBURY CATHEDRAL ?), WITH TREES.	825-1888.
5¼ by 3½. Pencil. Dated 1811.	
PART OF SALISBURY CATHEDRAL.	832-1888.
6 by 3½. Pencil.	
SALISBURY CATHEDRAL FROM THE MEADOWS.	1250-1888.
Mezzotint engraving by D. Lucas <i>after</i> Constable.	
21¾ by 27¼.	

WORCESTER.

OVERBURY HALL.	300-1888.
4⅔ by 7. Pencil. Dated 20 Aug. 1815.	
WORCESTER, FROM THE NORTH:	314-1888.
8½ by 11. Pencil. Dated 12 Oct. 1835.	
A WORCESTERSHIRE PLOUGH, BEWDLEY.	836-1888.
8¾ by 11¼. Pencil. Dated 14 Oct. 1835.	

MISCELLANEOUS.

(1) *Water Colours.*

THE "VICTORY" IN THE BATTLE OF TRAFALGAR.	169-1888.
20 by 28½. Exhibited in 1806.	
Sir Charles Holmes (p. 240) says: "Constable sketched the <i>Victory</i> three times at Chatham in 1803. The subject was suggested to him by the story of a Suffolk man who had been on the ship during the battle."	
WINDMILL AND SHEEP.	173-1888.
5 by 8.	
HILLY COUNTRY.	176-1888.
4⅔ by 7¼.	
RUSTIC COTTAGE AND TWO FIGURES.	189-1888.
4½ by 7½.	
COAST SCENE, WITH CAPSTAN.	190-1888.
13 by 15.	
COAST SCENE, WITH SHIPPING.	195-1888.
10½ by 13¼.	

STUDY OF SKY EFFECT.	202-1888.
7 $\frac{3}{8}$ by 9.	
Pencilled at the back, 26 <i>Sept</i> 1833 12 to 1—noon looking North East J. Constable	
LANDSCAPE STUDY.	203-1888.
8 $\frac{3}{8}$ by 7 $\frac{1}{8}$.	
WINDMILL AND COTTAGES.	204-1888.
5 $\frac{1}{2}$ by 5 $\frac{1}{4}$.	
At the back is a pencil sketch of a road with trees and a cottage, inscribed 15 <i>July</i> 1834.	
BRIDGE AND STREAM.	205-1888.
3 $\frac{3}{4}$ by 5.	
FARMHOUSE AND CHURCH.	211-1888.
5 $\frac{1}{2}$ by 9 $\frac{1}{4}$. Dated 1834.	
A BROOK.	212-1888.
5 by 8 $\frac{1}{4}$.	
TREES AND A MANSION.	213-1888.
7 by 7.	
LANDSCAPE, WITH BUILDINGS IN THE DISTANCE.	214-1888.
7 $\frac{3}{8}$ by 11.	
BARN, TREES, AND WHITE HORSE.	221-1888.
4 $\frac{1}{2}$ by 7 $\frac{1}{2}$. Inscribed <i>July</i> 31. 1832.	
RUSTIC COTTAGE AND TREES.	222-1888.
5 by 8 $\frac{1}{4}$.	
FLAT COUNTRY, WITH HILLS.	225-1888.
5 $\frac{1}{8}$ by 8 $\frac{1}{4}$.	
COTTAGES ON HIGH GROUND.	226-1888.
5 $\frac{1}{8}$ by 8 $\frac{1}{4}$.	
COTTAGE AMIDST FOLIAGE.	228-1888.
5 by 8 $\frac{3}{8}$.	
Reproduced facing p. 231 of E. B. Lintott's <i>Art of Water Colour Painting</i> , 1926.	
SHED, COTTAGES, AND A WINDMILL.	230-1888.
5 $\frac{1}{8}$ by 8 $\frac{1}{4}$.	
A BARN.	231-1888.
5 $\frac{1}{8}$ by 8 $\frac{1}{4}$.	
COTTAGE NEAR CORNFIELD.	233-1888.
4 $\frac{1}{2}$ by 7 $\frac{1}{2}$.	

- COTTAGES ON A HIGH BANK. 234-1888.
 $5\frac{1}{8}$ by $8\frac{1}{2}$.
 Reproduced in colour facing p. 54 of H. M. Cundall's *History of Water Colour Painting*, 1908.
- RIVER AND BARGE. 237-1888.
 $4\frac{1}{2}$ by $7\frac{1}{2}$.
- CLOUDS. 240-1888.
 $7\frac{1}{2}$ by 9.
 Pencilled at the back, *About 11—Noon—|Sp^r 15, 1830| Wind W.*
 Reproduced facing p. 232 of E. B. Lintott's *Art of Water Colour Painting*, 1926.
- WINDMILL AND CHURCH. 342, 342a-1888.
 $4\frac{1}{2}$ by $6\frac{1}{2}$. Also an engraving of the same.
- HOUSES AND CHURCH TOWER. 347-1888.
 $4\frac{1}{2}$ by $7\frac{1}{2}$.
- LANDSCAPE : SUNSET. 592-1888.
 4 by 8.
- BRIDGE AND STREAM. 593-1888.
 $6\frac{3}{4}$ by $8\frac{3}{4}$.
- TREES, SKY, AND RED HOUSE. 594-1888.
 $6\frac{3}{4}$ by 10.
 At the back is a water colour sketch of a pump.
- SKIRTS OF A WOOD, WITH CATTLE. 595-1888.
 8 by $9\frac{1}{4}$.
 Sir Charles Holmes (p. 240) says : " Apparently an imitation of Gainsborough."
- LANDSCAPE, WITH TREES. 597-1888.
 $7\frac{1}{4}$ by $8\frac{3}{4}$. Dated at back 1832.
- TREES. 598-1888.
 $6\frac{3}{4}$ by $5\frac{3}{8}$. Dated at back 1805.
 Inscribed at the back by another hand, *3rd Nov—1805—| The Park Noon.*
- LANDSCAPE, WITH CHURCH TOWER. 599-1888.
 $6\frac{3}{4}$ by $10\frac{1}{2}$.
- FIGURE OF A RUSTIC GIRL SEATED. 600-1888.
 $7\frac{3}{8}$ by $5\frac{1}{4}$.
 Inscribed on the back of the mount, *Suffolk Child.*
- CHURCH AND OTHER BUILDINGS. 792-1888.
 $3\frac{1}{2}$ by $4\frac{3}{8}$.

- RUSTIC FIGURES. 793-1888.
 $3\frac{1}{4}$ by $4\frac{3}{8}$.
 At the back is a pencil and wash sketch of park scenery.
- STUDY FOR PICTURE OF "JAQUES AND THE WOUNDED STAG."
 —Shakespeare, *As You Like It*, Act II., Scene 1. 795-1888.
 6 by $4\frac{1}{4}$.
 An oil painting by Constable of this subject appeared at the sale of Mr. James Stewart's collection at Christie's, 30th April 1839.
- UNDULATING COUNTRY AND HILLS. 796-1888.
 $4\frac{1}{2}$ by $14\frac{3}{4}$.
- SANDBANK, WITH TREES. 798-1888.
 $3\frac{1}{4}$ by $4\frac{1}{2}$.
 At the back is a pencil sketch of a cart, figures, and horses.
- A DEAD FRENCH PARTRIDGE. 1247-1888.
 $5\frac{3}{4}$ by 12.
- A TREE. 1248-1888.
 40 by $26\frac{3}{4}$. Squared for copying.
- A TREE. 1249-1888.
 40 by $26\frac{3}{4}$. Squared for copying.
- (2) *Pencil, Indian Ink, etc.*
- COAST SCENE. 196-1888.
 $10\frac{1}{2}$ by $13\frac{1}{4}$. Indian ink.
- COAST SCENE. 197-1888.
 $10\frac{1}{2}$ by $13\frac{1}{4}$. Indian ink.
- COAST SCENE. 198-1888.
 7 by $10\frac{3}{8}$. Indian ink.
 At the back is a slight pen and ink sketch of a figure, and a pencil inscription, *foligno (?) | Rapheals Madona | Head of Old Joseph | little Sketch from | the Bible.*
- COAST SCENES (four). 199 to 199c-1888.
 Each $4\frac{1}{2}$ by $7\frac{3}{8}$. Indian ink.
 At the back of 199c-1888 is a pencil sketch of the Chain Pier, Brighton.
- COUNTRY ROAD, COTTAGE AND FIGURES. 241-1888.
 $8\frac{3}{8}$ by 13. Indian ink. On Whatman paper with water-marked date 1824.
- BUILDINGS AND TREES. 248-1888.
 $7\frac{3}{8}$ by 9. Sepia.

- STUDY OF ASH TREES. 252-1888.
13 by $9\frac{1}{2}$. Pencil.
- BRIDGE AND CART. 257-1888.
 $6\frac{3}{8}$ by $9\frac{1}{4}$. Pencil.
- LANDSCAPE, WITH TREES. After an etching by Ruysdael. 258-1888.
4 by $5\frac{7}{8}$. Pen and sepia.
- FISHING BOATS ON A BEACH. 259-1888.
7 by 10. Pencil and pen and ink.
- ECCLESIASTICAL RUINS. 268-1888.
 $4\frac{1}{2}$ by $6\frac{3}{4}$. Pencil.
According to Sir Charles Holmes, this is a view of Netley Abbey : see Note at No. 823-1888, under Hampshire (p. 110).
At the back is a pencil plan of some roads in Dorsetshire.
- COTTAGES AND TREES. 274-1888.
 $8\frac{1}{2}$ by $12\frac{3}{4}$. Pencil.
- COTTAGE AND ROAD. 278-1888.
 $4\frac{3}{8}$ by 7. Pencil.
Inscribed *Wed. (?) 3^d. August.*
- PART OF A CHURCH. 280-1888.
 $5\frac{7}{8}$ by $8\frac{3}{4}$. Pencil.
- A CHURCH, PARTLY IN RUINS. 294-1888.
 $4\frac{1}{2}$ by 7. Pencil. Dated 16 May 1828.
- A RUSTIC WALKING AND TWO TEAMS HARROWING. 295-1888.
 $4\frac{1}{2}$ by 7. Pencil.
- FARM BUILDINGS AND BRIDGE. 296-1888.
 $4\frac{3}{8}$ by 7. Pencil. Dated 13 July 1820.
- APPROACH TO A LANE. 298-1888.
 $4\frac{3}{8}$ by 7. Pencil. Dated 25 July 1817.
At the back are four Latin elegiacs.
- CHURCH, WITH GRAVEYARD. 299-1888.
 $4\frac{3}{8}$ by 7. Pencil. On Whatman paper with watermark of 1817.
- COWS AND HERDBOY. 307-1888.
 $3\frac{5}{8}$ by 5. Copy from Cuyp. Pencil.
- RUSTIC BRIDGE AND COTTAGE. 313-1888.
 $8\frac{3}{8}$ by $12\frac{3}{4}$. Pencil.
- COAST SCENE, WITH VESSELS. 350-1888.
 $4\frac{1}{2}$ by $7\frac{1}{8}$. Indian ink.
Inscribed *May 30 1828*

ELM TREES. 9 by $6\frac{1}{4}$. Pencil.	351-1888.
CART AND HORSES. $6\frac{1}{4}$ by 9. Pencil. Dated 21 Aug. 1821.	353-1888.
OAK TREE IN HAYFIELD. $4\frac{3}{4}$ by $6\frac{3}{4}$. Pencil. Dated 22 July.	357-1888.
COUNTRY ROAD, WITH ELM TREES. $3\frac{1}{8}$ by $4\frac{1}{2}$. Sepia.	603-1888.
BEACH WITH FISHING GEAR. 7 by $10\frac{1}{4}$. Indian ink. On the reverse are some studies of boats, shore scenes, etc.	605-1888.
RIVER SCENE, WITH VESSEL : SUNSET. 8 by 10. Indian ink.	607-1888.
PORCH AND CHANCEL OF A CHURCH. $13\frac{1}{4}$ by 17. Indian ink and sepia.	608-1888.
CHURCH AND CHURCHYARD. $6\frac{1}{4}$ by $9\frac{1}{4}$. Indian ink.	609-1888.
GROUP OF TREES ON BROKEN GROUND. $6\frac{1}{4}$ by $10\frac{1}{4}$. Pencil.	616-1888.
RIVER SCENE, WITH SHIPPING AND HOUSES. $4\frac{1}{2}$ by $7\frac{1}{4}$. Pencil. Dated 20 May.	620-1888.
LANDSCAPE, WITH TREES AND HOUSE. $4\frac{1}{2}$ by $7\frac{1}{4}$. Pencil.	621-1888.
A VILLAGE GREEN. $7\frac{5}{8}$ by $12\frac{1}{2}$. Pen, with colour washes.	625-1888.
COWS AND TREES. $7\frac{3}{8}$ by $9\frac{3}{8}$. Pencil, with colour washes. Dated at back 1803.	627-1888.
A FRIGATE. 8 by 10. Indian ink. Dated 24 April 1803.	809-1888.
RUINS BY MOONLIGHT. 4 by $6\frac{1}{4}$. Indian ink.	813-1888.
FISHING SMACKS AT ANCHOR. $7\frac{1}{4}$ by $8\frac{7}{8}$. Pen and ink. Inscribed <i>Novr. 9. 1822</i> in front, and <i>J Constable</i> at the back. On the reverse are pencil sketches of cords and pulleys.	814-1888.
RUSTIC COTTAGE. 3 by $5\frac{5}{8}$. Indian ink.	816-1888.
FISHING SMACKS ON SHORE. $10\frac{1}{2}$ by $13\frac{1}{4}$. Sepia. At the back is a slight pencil sketch of a woman and child.	817-1888.

- RIVER SCENE, WITH HOUSES. 826-1888.
 $3\frac{3}{4}$ by 5. Pencil. Dated 8 Sept.
 On the reverse is a study of a rainbow in water colours.
- COTTAGE IN A CORNFIELD. 828-1888.
 4 by 3. Pencil.
 Sketch for oil painting No. 1631-1888.
- A FRIGATE. 829-1888.
 8 by 10. Pencil. Drawn in 1803.
- A CART AND TEAM. 839-1888.
 $3\frac{1}{4}$ by $4\frac{3}{8}$. Pencil. Dated 27 Sept. 1821.
- STUDY IN A WOOD, WITH A SHEPHERD OR SWINEHERD RECLINING. 840-1888.
 $3\frac{1}{4}$ by $4\frac{3}{8}$. Pencil, with colour wash.
- A WINDMILL. 841-1888.
 $9\frac{1}{2}$ by $11\frac{3}{4}$. Black chalk. Dated 1802.
 Pencilled at the back, 3 Oct^r: noon | 1802
 Reproduced in the *Magazine of Art*, vol. xxiii., facing p. 234.
- ASH TREES AND OTHERS. 843-1888.
 $19\frac{1}{4}$ by $13\frac{3}{4}$. Black and white chalk.
- A COAST SCENE, WITH RUINED CASTLE. D. 234-1888.
 $3\frac{3}{16}$ by $4\frac{5}{16}$. Pencil. *In E.I.D.*
- SLEEPING BABY. D. 235-1888.
 $2\frac{5}{16}$ by $4\frac{3}{16}$. Pencil. *In E.I.D.*
- STUDY OF TREES. 9187.
 $8\frac{1}{8}$ by $4\frac{3}{16}$. Pencil and chalk. *In E.I.D.*
Attributed to Constable.
- SKETCH BOOK OF TWENTY-FIVE LEAVES, WITH STUDIES OF LANDSCAPES, BIRDS, ETC., in Water Colour, Pencil, and Pen and Ink. 316-1888.
 $4\frac{1}{16}$ by $7\frac{0}{16}$.
 The paper is watermarked 1832. The book seems to have been used in Sussex about 10th-27th July 1835. Among the places represented are Arundel Castle, Canbury Villa, Fittleworth, Littlehampton, and Middleton.
- SKETCH BOOK OF FORTY-SIX LEAVES, CONTAINING PENCIL STUDIES OF LANDSCAPES, FIGURES, ETC. 317-1888.
 $3\frac{3}{4}$ by $4\frac{7}{8}$.
 The paper is watermarked 1810. The book seems to have been used in Essex and Suffolk about 1st July 1813 to 22nd October 1813. Among the places represented are Colchester, Dedham, East Bergholt, Mistley, Stoke-by-Nayland, and Stratford Hall.

SKETCH BOOK OF FORTY-TWO LEAVES, CONTAINING PENCIL STUDIES OF LANDSCAPES, FIGURES, ETC. 1259-1888.

3 $\frac{3}{8}$ by 4 $\frac{3}{8}$.

The book seems to have been used in Essex and Suffolk about 1st August 1814 to 23rd October 1814. Among the places represented are Dedham, East Bergholt, Stoke-by-Nayland, Stratford, and Tattingstone. One of the drawings is a sketch for the oil painting No. 37, "Boat-building, near Flatford Mill." According to Sir Charles Holmes, this book contains a sketch for "A View on the Stour," exhibited in 1822.

FOUR LARGE DRAWINGS MADE BY J. CONSTABLE FOR USE WHILE LECTURING TO STUDENTS: The Creation of Eve; (?) Job among the Potsherds; two other subjects (unidentified). D. 1874-1877-1908.

39 $\frac{1}{4}$ by 51 $\frac{1}{4}$; 35 by 55 $\frac{5}{8}$; 39 $\frac{1}{4}$ by 53 $\frac{3}{4}$; 69 $\frac{1}{4}$ by 39 $\frac{1}{2}$.

In E.I.D. Given by Lindo S. Myers, Esq.

The Library contains two autograph letters by Constable, dated respectively 3rd July 1816 and 11th July 1818.

For a portrait of Constable, *see under* GARDNER, D.

COOK, SAMUEL.

Born at Camelford, Cornwall, in 1806. He was apprenticed to a woollen manufacturer; on the expiry of his term of service he went to Plymouth, where he was employed by a painter and glazier and afterwards commenced business on his own account. He gave his spare time to sketching, and attained much excellence in his coast scenes. He exhibited from 1843, chiefly at the New Water Colour Society (now the Royal Institute), of which he became an Associate in 1849 and a Member in 1854. He died near Plymouth on the 7th June 1859.

STONEHOUSE, PLYMOUTH.

3029-1876.

18 $\frac{3}{8}$ by 24 $\frac{5}{8}$. Signed, and dated 1848.

William Smith Bequest.

ON THE CORNISH COAST, WITH WRECKAGE.

1184-1886.

16 $\frac{1}{4}$ by 25. Signed, and dated 1859.

Dixon Bequest (Bethnal Green Museum).

COOKE, Edward William, R.A., F.R.S.

Born at Pentonville on the 27th March 1811; was the son of George Cooke, the engraver. Before he was nine he drew illustrations of plants for Loudon's *Encyclopaedia*, and subsequently made drawings and etchings for the *Botanical Cabinet*. Then he turned his attention to shipping and published a large number of etchings dealing with that

subject ; in 1825 he made sketches of ships' gear for Clarkson Stanfield. About 1825 he began painting in oils, and from 1830 made tours in France, Scandinavia, Holland, Egypt, and elsewhere in prosecution of his art ; in 1845-6 he spent more than a year in Italy. His exhibits at the Royal Academy, chiefly river and sea subjects, range from 1835 to 1879 ; he was elected A.R.A. in 1851 and R.A. in 1863. He also exhibited at the British Institution. He was a Member of the Academies of Stockholm and Venice, and of several scientific societies. He died at Glen Andred, Groombridge, near Tunbridge Wells, on the 4th January 1880, and was buried at Groombridge.

- BRIGHTON SANDS.** 15.
 $5\frac{7}{8}$ by $8\frac{3}{4}$. *In circulation. Sheepshanks Gift.*
See No. 41, Catalogue of Oil Paintings, p. 28.
- SEA GROYN AT HASTINGS.** 16.
 $7\frac{1}{2}$ by 10. *In circulation. Sheepshanks Gift.*
- STUDY FOR "LOBSTER POTS."** 17.
 9 by $12\frac{1}{2}$. Dated 1835. *Sheepshanks Gift.*
See No. 39, Catalogue of Oil Paintings, p. 27.
- STUDY FOR "MENDING THE BAIT NETS."** 18.
 9 by $12\frac{5}{8}$. *In circulation. Sheepshanks Gift.*
See No. 40, Catalogue of Oil Paintings, p. 27.
- STUDIES OF FISH BASKETS AT FÉCAMP AND HONFLEUR.**
 (1833.) 96 to 99.
 Various sizes. Pencil tinted.
In E.I.D. Sheepshanks Gift.
- Identical with No. A.L. 7336, q.v.** 100.
- WINDMILLS, BLACKHEATH.** 101, 103, and 104.
 Various sizes. *Nos. 101 and 104 in circulation.*
Sheepshanks Gift.
- WINDMILL, BLACKHEATH.** 102.
 8 by $12\frac{1}{4}$. *In circulation. Sheepshanks Gift.*
- STUDY FOR "THE ANTIQUARY'S CELL."** 105 (A.L. 4324).
 7 by $8\frac{1}{2}$. *Sheepshanks Gift.*
See No. 42, Catalogue of Oil Paintings, p. 28.
- HULKS IN PORTSMOUTH HARBOUR.** 106.
 7 by 12. *In circulation. Sheepshanks Gift.*
See No. 45, Catalogue of Oil Paintings, p. 28.
- STUDY OF WEEDS.** 108 (A.L. 4323).
 $9\frac{3}{8}$ by $5\frac{7}{8}$. Water colour, varnished.
Sheepshanks Gift.

- LONDON BRIDGE, WITH BOATS, ETC. 109.
 $5\frac{3}{4}$ by $8\frac{1}{4}$. Pencil and sepia. Dated 1834.
In circulation. Sheepshanks Gift.
- LONDON BRIDGE. 110.
 $5\frac{3}{4}$ by $9\frac{1}{4}$. Pencil and sepia.
In E.I.D. Sheepshanks Gift.
- ON THE THAMES. 111 (E. 5669-1910).
 4 by 6. Tinted sketch.
In E.I.D. Sheepshanks Gift.
- NEAR BATTERSEA. 112 (E. 5670-1910).
 $5\frac{1}{2}$ by $7\frac{3}{8}$. Pencil and sepia.
In E.I.D. Sheepshanks Gift.
- PAPER MILL, NEAR OXFORD. 603-1870.
 $8\frac{3}{4}$ by $12\frac{1}{2}$. Signed, and dated 1835.
In circulation. Parsons Bequest.
- PAPER MILL, NEAR OXFORD. 607-1870.
 $8\frac{1}{2}$ by $12\frac{1}{4}$. Signed, and dated 1835.
In circulation. Parsons Bequest.
- A WEIR, NEAR OXFORD. 2989-1876.
 $8\frac{1}{4}$ by $11\frac{5}{8}$. Signed, and dated 1835.
William Smith Bequest.
- SHIPS OF WAR IN THE MEDWAY, OFF SHEERNESS. (Fig. 88.) 177-1889.
 $9\frac{1}{4}$ by $12\frac{1}{2}$. Signed, and dated 1833.
- ARMOUR. A.L. 4325.
 $6\frac{1}{8}$ by $8\frac{3}{4}$. Signed, and dated (18)35.
In E.I.D. Sheepshanks Gift.
- VIEW OF UPNOR ON THE MEDWAY, AND UPNOR CASTLE. A.L. 7336.
 Two views on one sheet.
 5 by $7\frac{5}{8}$. Dated 1833. *In E.I.D. Sheepshanks Gift.*
 In the Department of E.I.D. are other drawings by Cooke.
See also SALMON, J.

COOPER, EDWARD.

A painter of horses and dogs, who belonged to the Norwich Society of Artists and subsequently to the Norfolk and Norwich Society of Artists. He exhibited at the Royal Academy in 1803 and 1831.

- PORTRAIT OF A HORSE. E. 1957-1919.
 13 by $18\frac{1}{8}$. Signed, and dated 1821.
In E.I.D. Given by Arthur Myers Smith, Esq.

COOPER, Richard, sen.

An engraver and draughtsman, born in Yorkshire, or, according to another account, in London. From about 1730 he practised in Edinburgh, "and was then," says S. Redgrave, "the only engraver beyond the Tweed." Sir Robert Strange was his apprentice. He died at Edinburgh in 1764.

FLOWER STUDY—"REX FLORIDANORUM." 139-1890.
16 by 10 $\frac{3}{4}$. Signed, and dated 1731.

COOPER, Richard, jun.

Born at Edinburgh, it is said, about 1740; was a son of Richard Cooper, senior. Studied under his father and at Paris and spent some years in Italy. Resided for a time at Edinburgh and in London, and became a drawing master at Eton. Exhibited landscapes and views of Rome, Windsor, Richmond, etc., at the Royal Academy from 1787 to 1809. He is said to have been living in 1814.

ROCKY LANDSCAPE. 1596-1871.
13 by 19 $\frac{1}{2}$. Pen and water colour.

Reproduced facing p. 204 of *Water Colour Painting*, 1918, by A. W. Rich, who gives an analytical criticism of the drawing.

VESUVIUS. 1709-1871.
15 by 20 $\frac{1}{4}$. *William Smith Gift.*

LANDSCAPE, WITH COTTAGE. 322-1879.
9 $\frac{5}{8}$ by 13 $\frac{1}{2}$. Signed. *In circulation.*

MOUNTAIN LANDSCAPE (? ITALIAN), WITH RUINED BUILDING. 140-1890.
10 $\frac{1}{4}$ by 14 $\frac{1}{4}$.

ITALIAN (?) SCENE, WITH FIGURES, BUILDINGS, AND RUINS. 141-1890.
10 $\frac{3}{8}$ by 14 $\frac{3}{4}$. Pencil, washed with colour. Signed.

COOPER, Thomas Sidney, C.V.O., R.A.

Born of humble parentage at Canterbury on the 26th September 1803. Began work as a coachpainter and learned perspective under the scene painter of the local theatre. Sir Thomas Lawrence helped him to enter the Royal Academy schools in 1824, but shortly afterwards he returned to Canterbury, and in 1827 went with W. Burgess to Brussels, the two paying their way by portrait painting. At Brussels, where he married and resided for four years, teaching drawing, Cooper studied under Verboeckhoven, the animal

painter, whose inspiration was a turning-point in his career. In 1830 he visited Holland. He returned from Brussels in 1831, exhibited continuously at the Academy from 1833, became A.R.A. in 1845, and R.A. in 1867. He was especially fond of depicting cattle and pastoral scenes. He continued painting till the last, and died at Canterbury on the 7th February 1902. Through his beneficence, Canterbury received an Art Gallery and a School of Art.

- RIVER SCENE, WITH CATTLE. 347.
2 by 6½. Signed, and dated 1858. *In circulation.*
- COWS ON A RIVER'S EDGE. (*Fig. 96.*) 513.
15¼ by 21½. Signed, and dated 1849. *Ellison Gift.*
- SHEEP IN A LANDSCAPE. 514.
15½ by 21½. Signed, and dated 1844. *Ellison Gift.*
- SHEEP. 1456–1869.
8½ by 10½. Signed. *In circulation. Townshend Bequest.*
- CATTLE AND MILKMAID. 1522–1869.
12¾ by 16¾. *In circulation. Townshend Bequest.*
- LANDSCAPE, WITH COWS. 1094–1886.
11¾ by 17½. Signed, and dated (18)63.
Dixon Bequest (Bethnal Green Museum).
- SNOWY LANDSCAPE, WITH SHEEP. 1099–1886.
13¾ by 20¼. Signed, and dated 1860.
Dixon Bequest (Bethnal Green Museum).
- CATTLE. 1750–1900.
8½ by 13½. Signed, and dated 1840.
In circulation. Ashbee Bequest.
- SHEEP. 1803–1900.
12¾ by 19¾. Signed, and dated 1886. *Ashbee Bequest.*
- THE FISH MARKET, BRUGES. E. 629–1916.
10½ by 8. Signed, and dated 1827.
In E.I.D. Given by Alfred Jones, Esq., of Bath.
- THREE COWS IN A MEADOW. F. 88.
3¼ by 4½. Pen and ink. Signed. *Forster Bequest.*
- The Department of E.I.D. contains pencil, sepia, and oil sketches by T. S. Cooper.

CORBET, Matthew Ridley, A.R.A.

Born at South Willingham, Lincolnshire, 20th May 1850, the son of the Rev. Andrew Corbet. Was educated at

Cheltenham College and intended for the Army, but took up painting and studied under Davis Cooper, and at the Slade School and the Royal Academy Schools. He exhibited from 1871 at the Grosvenor Gallery, the Royal Academy, and elsewhere, beginning as a portrait painter and devoting himself later to landscape; he also contributed to certain Continental exhibitions. About 1880 he went to Italy for three years and studied under Giovanni Costa. He was elected A.R.A. in 1902. He died at 54 Circus Road, St. John's Wood, on the 25th June of the same year, and his ashes were buried at his native village.

LUNGHEZZA, HALFWAY BETWEEN ROME AND TIVOLI.

P. 128-1920.

8 $\frac{1}{2}$ by 16 $\frac{1}{2}$. Signed.

Given by Lord Northbourne.

CORBOULD, Richard.

Born in London on the 18th April 1757. Painted portraits, landscapes, and historical subjects in oil and water colours; also painted miniatures in enamel and on ivory. Exhibited from 1776 to 1817, chiefly at the Royal Academy and British Institution. He died at Highgate on the 27th July 1831 and was buried in St. Andrew's Cemetery, Gray's Inn Road.

The Department of E.I.D. contains drawings for book-illustrations by Corbould, including designs for *The Adventurer*, *Pamela*, *Count Fathom*, *Tom Jones*, and *Thoughts in Prison*.

COTES, Francis, R.A.

Born in London in 1726; he was a son of Robert Cotes, an apothecary from Galway, and a brother of Samuel Cotes, the miniaturist. He studied under George Knapton, became well known for his portraits in crayons, exhibited at the Incorporated Society of Artists from 1760, and was a Foundation Member of the Royal Academy. He died in London at 32 Cavendish Square on the 19th or 20th July 1770.

THE PAINTER'S WIFE.

D. 627.

10 $\frac{1}{2}$ by 6 $\frac{5}{8}$. Slightly washed in Indian ink and tinted.

Dyce Bequest.

Formerly in the collection of Benjamin West, P.R.A.

COTMAN, John Sell.

Born at Norwich on the 16th May 1782; was the son of a silk mercer. Leaving his father's business, he came to London

about 1800 to take up art, and was befriended by Dr. Monro. He exhibited at the Royal Academy till 1806, when he returned to Norwich; he became Secretary to the newly-founded Norwich Society of Artists, and contributed largely to its exhibition of 1808; in 1810 he was its Vice-President, and in 1811 its President. Subsequently he lived at Yarmouth with his wife and family, and taught drawing there. He painted both in oils and water colours, and also etched and lithographed architectural subjects; after several visits to Normandy he published *Architectural Antiquities of Normandy* (1820-2) in conjunction with Dawson Turner. He exhibited until 1839 at the Old Water Colour Society, British Institution, and elsewhere, becoming an Associate of the Old Society in 1825. In 1834, being appointed drawing master at King's College School, he removed to London. He died at 42 Hunter Street on the 28th July 1842.

RIEVAULX ABBEY, YORKSHIRE. 496.

17 $\frac{7}{8}$ by 11. Signed, and dated 1803.

In circulation.

Cf. the etching by Cotman of this subject in the Department of E.I.D.

GATEWAY IN A NORMAN TOWN. 589.

14 by 9. Signed.

In circulation.

THE PALAIS DE JUSTICE AND THE RUE ST. LÔ, ROUEN.

590.

14 $\frac{1}{2}$ by 9 $\frac{5}{8}$.

MARKET PLACE AND CHURCH SPIRE, NORMANDY. 591.

17 $\frac{1}{4}$ by 10 $\frac{3}{4}$. Signed.

In circulation.

WINDMILL, LINCOLNSHIRE. (*Fig. 79.*) 662.

19 by 15 $\frac{1}{2}$.

Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892, as Plate XXXVIII. of the special number of the *Studio* on the Norwich School, 1920, and as an official picture postcard. No. 6779 in the Department of E.I.D. is a copy of No. 662.

BOAT ON THE BEACH. 2-1875.

11 $\frac{1}{4}$ by 18 $\frac{3}{4}$.

In circulation.

PALACE AT PERAWA, MALWA, BENGAL. 8-1875.

11 $\frac{5}{8}$ by 16 $\frac{1}{2}$.

In circulation.

From a sketch by Captain Elliott.

DIEPPE, FROM THE HEIGHTS ON THE EAST. 3013-1876.

11 $\frac{1}{4}$ by 21.

William Smith Bequest.

Reproduced in the *Studio* special number on the Norwich School, 1920, Plate XXXIX, and in the *Bazaar, Exchange and Mart*, 13th May 1921, p. 515.

A very similar drawing of approximately the same size was No. 65 at the Loan Collection of Pictures and Drawings by R. P. Bonington and J. S. Cotman, at W. B. Paterson's Gallery, 5 Old Bond Street, in June and July 1913. It was signed *J. S. Cotman* | 1823, and differed slightly in the distance, the rendering of the figures on the bridge, the details in the background on the left, etc., but was apparently a genuine replica, though not in its original condition.

SHIPPING AT THE MOUTH OF THE THAMES. 3014-1876.
15 $\frac{3}{4}$ by 21 $\frac{1}{2}$. Signed, and dated 1833.

William Smith Bequest.

Reproduced in the Summer number of the *Studio*, 1902, Fig. C. 32.

GROUP OF FIGURES: MOUNTAINS IN THE BACKGROUND. 133-1878.
7 by 10. *In circulation.*

LANDSCAPE, WITH VIADUCT. 115-1892.
12 $\frac{7}{16}$ by 9 $\frac{1}{8}$. *In circulation.*

LANDSCAPE, WITH RIVER AND CATTLE. (*Fig. 81.*) 93-1894.
8 $\frac{3}{8}$ by 12 $\frac{3}{8}$. Signed. *Given by J. E. Taylor, Esq.*

Formerly in the collections of Archdeacon Burney and Dr. John Percy.

Reproduced in colour facing p. 82 of H. M. Cundall's *History of Water Colour Painting*, 1908, and as an official picture postcard.

FISHING BOAT ON A SANDY BEACH. 107-1894.
15 by 21 $\frac{1}{4}$. *Given by J. E. Taylor, Esq.*

Opinions differ as to the painter of this item: the names of M. E. Cotman and J. J. Cotman have been suggested.

Reproduced as an official picture postcard.

GUNTON PARK, NORFOLK. 53-1896.
10 by 13 $\frac{1}{2}$. *In circulation.*
Dr. Cotman of Chatham possesses a similar oil painting.

HAMPSTEAD HEATH. 1927-1900.
12 by 16 $\frac{1}{2}$. *In circulation. Ashbee Bequest.*
Possibly by John Joseph Cotman, *q.v.*

SEASCAPE. 1928-1900.
12 $\frac{1}{4}$ by 16 $\frac{1}{2}$. *In circulation. Ashbee Bequest.*
Possibly by Miles Edmund Cotman.

RIVER SCENE, WITH BOATS. D. 954.
7 $\frac{1}{2}$ by 9 $\frac{7}{12}$. *Dyce Bequest.*
Probably a copy.

LAKE SCENE. D. 955.
8 $\frac{1}{2}$ by 13 $\frac{1}{8}$. *Dyce Bequest.*
The attribution to Cotman is probably incorrect.

- STREET IN A FRENCH TOWN. A.L. 2766.
 $12\frac{1}{2}$ by $18\frac{1}{2}$. Signed, and dated 1828. In E.I.D.
- RUE ST. DENIS, PARIS. A.L. 5438.
 $12\frac{7}{16}$ by $18\frac{5}{16}$. Dated 1828. In E.I.D.
- HOUSE AND RIVER. A.L. 5764.
 $8\frac{1}{16}$ by $12\frac{3}{4}$. Signed. In E.I.D.
- PRINCIPAL ENTRANCE TO THE CASTLE OF DIEPPE. A.L. 6858.
 $10\frac{1}{16}$ by $8\frac{1}{2}$. Pencil and wash. Signed, and dated 1817.
 In E.I.D.
- ROAD TO CAPEL CURIG, NORTH WALES. (*Fig.* 82.) A.L. 6860.
 $13\frac{1}{8}$ by $17\frac{1}{4}$. In E.I.D.
- CLASSICAL LANDSCAPE. D. 358-1888.
 12 by 17. Wash. In E.I.D.
- WRECK OF A FISHING BOAT. 90-1892.
 $6\frac{5}{8}$ by $9\frac{7}{8}$. In E.I.D.
Formerly ascribed to J. S. Cotman.
- A RUINED CASTLE BY A RIVER. P. 79-1919.
 $7\frac{1}{16}$ by 10. Signed. *Given by A. E. Anderson, Esq.*
Attributed to Cotman.
- A STUDY OF TREES. P. 34-1921.
 $14\frac{5}{8}$ by $10\frac{3}{8}\frac{1}{2}$.
 It has been suggested that this is by John Middleton of Norwich.
- THE LAKE. P. 20-1926.
 $7\frac{1}{16}$ by $10\frac{9}{16}$.
 Formerly the property of the late F. Derwent Wood, R.A.
- A ROCKY LANDSCAPE : SUNSET. P. 21-1926.
 $6\frac{7}{8}$ by $10\frac{9}{16}$.
 Formerly the property of the late F. Derwent Wood, R.A.
 The Department of E.I.D. also contains numerous other drawings in pencil, wash, and chalks by J. S. Cotman.

COTMAN, Joseph John.

Born at Southtown, Great Yarmouth, on the 29th May 1814; was the second son of John Sell Cotman; became a painter and drawing master at Norwich; was of somewhat eccentric and extravagant habits; exhibited from 1852 to 1856 at the British Institution and in 1853 at the Royal Academy. He died at Norwich on the 15th March 1878.

LANDSCAPE, WITH WINDMILL, STREAM AND CATTLE.

161-1889.

10 $\frac{5}{8}$ by 20 $\frac{1}{8}$. Dated 184-.*In circulation.**Ascribed to J. J. Cotman.*

HORSES IN A LANDSCAPE.

P. 21-1922.

12 $\frac{7}{8}$ by 24 $\frac{1}{4}$. Signed, and dated 1876.

TELEGRAPH LANE, NEAR NORWICH.

P. 32-1922.

Sight measure 15 $\frac{1}{16}$ by 31 $\frac{1}{16}$. Signed, and dated 1871.*See also No. 1927-1900 under COTMAN, J. S.*

COTMAN, Miles Edmund.

Born at Norwich on the 5th February 1810, a son of John Sell Cotman (*q.v.*). Exhibited at Norwich from the age of thirteen. Followed his father to London in 1835; assisted him at King's College School, and succeeded him for a short time. He painted in oil and water colour, often in the manner of his father but sometimes in the style of Müller, Bonington, etc.; he also produced some etchings and lithographs. For some years he painted and taught at North Walsham. He died at Norwich on the 23rd January 1858.

SEA-PIECE, WITH SHIPPING.

A.L. 4838.

6 $\frac{3}{4}$ by 9 $\frac{3}{4}$.*In E.I.D.*

SEA-PIECE, WITH A HAY-BARGE.

D. 498-1889.

4 $\frac{5}{8}$ by 7.*In E.I.D.*

COX, David, sen.

Born in Heath Mill Lane, Deritend, Birmingham, on the 29th April 1783. He was the son of a blacksmith. Being delicate, he was apprenticed to a painter of miniatures for locketts, named Fieldler; but he lost his master eighteen months later, and found employment at the Birmingham Theatre Royal, where he ultimately became a scene painter. He received lessons in drawing at a night-school kept by Joseph Barber (*q.v.*). In 1804 he came to London, where he had some lessons from John Varley (*q.v.*), and obtained work for a time at Astley's Theatre. In 1805 he exhibited for the first time at the Royal Academy. He was elected a Member of the Old Water Colour Society in 1812, and was a constant exhibitor there until 1859. He settled at Dulwich as a teacher of drawing, but frequently toured in North Wales and other parts of England, and paid two or three

visits to the Continent. From about 1815 to 1827 he resided at Hereford, and then returned to London; but in 1841 he retired to Harborne, near Birmingham, where he painted some successful oil pictures. He died at Harborne on the 7th June 1859, and was buried there.

- STREET IN BEAUVAIS. 163.
 $8\frac{3}{4}$ by $6\frac{1}{2}$.
 On the left is the Palais de Justice, formerly the Archbishop's palace; beyond it at the top is seen part of the cathedral.
- WATER MILL NEAR BETTWS-Y-COED. 330.
 $7\frac{3}{8}$ by $10\frac{7}{8}$. Signed. *In circulation.*
- FOREST SCENE. 332.
 $10\frac{1}{2}$ by $14\frac{1}{2}$. *In circulation.*
- GATEWAY OF RUHDDLAN CASTLE, NORTH WALES. 333.
 $10\frac{5}{8}$ by $14\frac{5}{8}$. Signed. *In circulation.*
- THE BELATED TRAVELLER. 334.
 11 by $18\frac{1}{4}$. Signed. *In E.I.D.*
- THE THAMES AND WINDSOR CASTLE. 335.
 $9\frac{1}{2}$ by $14\frac{1}{2}$. *In circulation.*
- MORNING—A WELSH VIEW. 336.
 $10\frac{1}{4}$ by $14\frac{1}{2}$. *In circulation.*
- MOUNTAIN GLEN. 426*.
 $11\frac{3}{4}$ by $17\frac{1}{4}$.
- DISTANT VIEW OF WINDSOR. 427.
 14 by $20\frac{3}{4}$. *In E.I.D.*
- DISTANT HILLS. 428.
 $12\frac{1}{2}$ by $20\frac{3}{4}$. *In E.I.D.*
- LANDSCAPE, WITH BRIDGE. (Perhaps Rhaiader Bridge.) 429.
 $6\frac{1}{4}$ by $9\frac{5}{8}$.
- CORNFIELD. (*Fig. 84.*) 512.
 $10\frac{1}{2}$ by $14\frac{1}{2}$. *Ellison Gift.*
 Reproduced in Sir W. Armstrong's *Art in Great Britain and Ireland*, 1909, p. 264.
- COTTAGE NEAR NORWOOD. *Style of Cox.* 564.
 $13\frac{1}{8}$ by $19\frac{7}{8}$.

THE CHALLENGE—A BULL IN A STORM ON THE MOOR.
1427-1869.

17½ by 25½.

Townshend Bequest.

At the back is pencilled *on the Moor, near Bettws.y.Coed—N.W.*

Reproduced in the Summer number of the *Studio*, 1903, Fig. D.C. 57; and in the Hon. Neville Lytton's *Water Colour*, 1911, Plate 15.

ON THE LUNE, KIRKBY LONSDALE. 1505-1869.

10¾ by 14¾. Signed. *In circulation. Townshend Bequest.*

BARMOUTH ESTUARY, WITH CADER IDRIS IN THE DISTANCE.
1523-1869.

10½ by 14½. Signed. *In circulation. Townshend Bequest.*
Formerly called "Windermere."

WINDSOR CASTLE, FROM SANDPIT GATE. (Fig. 83.)
1018-1873.

10½ by 14½.

Ellison Gift.

HILLY LANDSCAPE, WITH FIGURES. 2976-1876.

8¼ by 12½. Unfinished.

William Smith Bequest.

This drawing has faded greatly in the sky and middle distance.
Reproduced in the Summer number of the *Studio*, 1903, Fig. D.C. 28, and in the *Christian Science Monitor*, 13th September 1921.

DOVER PIER. 2977-1876.

5½ by 8½.

William Smith Bequest.

WATER MILL, NORTH WALES. (Fig. 72.) 3028-1876.

15 by 21.

William Smith Bequest.

Reproduced in the Summer number of the *Studio*, 1903, Fig. D.C. 33; facing p. 222 of *Water Colour Painting*, 1918, by A. W. Rich, who gives a critique of the drawing; and as an official picture postcard.

A RUINED CASTLE. 49-1881.

9 by 8¼.

In circulation.

OLD GRAVEL PITS AT MOSELEY, NEAR BIRMINGHAM.
465-1882.

5¼ by 8½. Signed.

Sir Frank Short made a mezzotint after this drawing.

MOORLAND SCENE, WITH HORSE AND CART AND FIGURES IN
THE FOREGROUND: SHOWERY EFFECT. 158-1883.

10½ by 14½. Signed, and dated 1854.

In circulation.

HAY FIELD. 198-1883.

8¼ by 11½. Signed twice, and dated 1822 (?).

- LLUG MEADOWS, NEAR HEREFORD. 74-1885.
 17½ by 30.
 The Right Hon. C. P. Allen, P.C., has a similar drawing,
 which is reproduced in Solly's life of Cox ; Mr. Morland Agnew
 has another similar example.
- WYNDCLIFFE ON THE WYE. 1112-1886.
 10½ by 14½. Signed, and dated 1831.
Dixon Bequest (Bethnal Green Museum).
 Reproduced in *Water Colours in the Dixon Bequest*, 1923,
 Pl. IX.
- LANDSCAPE, WITH BRIDGE, FIGURES, AND CATTLE. 316-1891.
 6½ by 9½. Signed, and dated 1831.
- LANDSCAPE COMPOSITION. 873-1892.
 6½ by 9½. Painted in 1825.
- LANDSCAPE, WITH CASTLE. 874-1892.
 6½ by 9½. Painted in 1825.
- DRYSLYN CASTLE, IN THE VALE OF TOWY, SOUTH WALES. 103-1896.
 9½ by 14½.
 Reproduced in the Summer number of the *Studio*, 1903,
 Fig. D.C. 27.
- WINDSOR CASTLE. 115-1896.
 6¼ by 10¼. Sepia.
In circulation.
Given by James Orrock, Esq., R.I.
- VIEW IN NORTH WALES. 116-1896.
 6¼ by 9¾. Sepia.
In circulation.
Given by James Orrock, Esq., R.I.
- THE SAW-PIT. 1724-1900.
 14¼ by 19¾.
In circulation. Ashbee Bequest.
- THE FERN GATHERERS. 1725-1900.
 16¾ by 23¾.
Ashbee Bequest.
- SEASCAPE. 1728-1900.
 6¼ by 9¾. Signed, and dated 1829.
Ashbee Bequest.
 Reproduced in the Summer number of the *Studio*, 1903,
 Fig. D.C. 29.
- A WELSH LANDSCAPE. 1924-1900.
 10 by 14½. Signed.
Ashbee Bequest.
- THE THAMES, OFF GRAVESEND. 1936-1900.
 4¾ by 7. Signed, and dated 1820.
Carr Bequest.
 Cox taught a member of the Carr family : see the *Art Journal*,
 1909, p. 177.

OLD HULKS ON THE THAMES. 4 $\frac{3}{4}$ by 7.	1937-1900. <i>Carr Bequest.</i>
VIEW OF SNOWDON. 13 $\frac{7}{16}$ by 20 $\frac{3}{16}$. Reproduced in the <i>Magazine of Art</i> , vol. xxv. p. 266.	A.L. 5006. <i>In E.I.D.</i>
BY-ROAD, WITH GIPSY TENT. 14 $\frac{7}{16}$ by 20 $\frac{7}{8}$.	A.L. 5007. <i>In E.I.D.</i>
RUINS OF AN ABBEY. 10 $\frac{1}{2}$ by 19.	A.L. 5008. <i>In circulation.</i>
A ROAD IN WALES. 14 $\frac{3}{8}$ by 9 $\frac{5}{8}$.	P. 12-1922. <i>Given by Sydney R. Hibbard, Esq.</i>
SCOTCH FIRS. 9 $\frac{1}{4}$ by 7 $\frac{5}{8}$.	P. 91-1922.

The Department of E.I.D. also contains a pencil drawing by D. Cox, and some copies of water colour drawings by him.

COX, David, jun., A.R.W.S.

Born at Dulwich Common in 1809 ; educated at Hereford. He was the only child of David Cox, who instructed him in art. In his water colour landscapes he imitated his father's style. He exhibited at the Royal Academy from 1827 to 1831, and afterwards at the New Water Colour Society (now the Royal Institute) ; of the latter he became an Associate in 1841 and a Member in 1845, but resigned in 1846. He exhibited most frequently, however, at the Old Water Colour Society, of which he was elected an Associate in 1848. He died at Chester House, Streatham Hill, in December 1885.

LANDSCAPE, WITH COTTAGE—LABOURERS BINDING CORD- WOOD. 626-1870.

14 $\frac{1}{4}$ by 20 $\frac{1}{2}$. Signed (?), and dated 1853.

This drawing is more probably a copy of one by David Cox, senior, than an original work by his son.

In circulation. Parsons Bequest.

VIEW ON THE EXE, NEAR TIVERTON. P. 11-1923.

13 $\frac{1}{2}$ by 20 $\frac{1}{2}$. Signed, and dated 1865.

Given by Francis S. Dayman, Esq.

VIEW OF A PORTION OF THE EXHIBITION BUILDINGS OF 1862, taken from No. 2, The Residences, Victoria and Albert Museum. (Lesson to the Misses Cole.) D. 915-1906.

9 $\frac{1}{4}$ by 13 $\frac{3}{8}$. *In E.I.D.*

COZENS, Alexander.

The date of his birth is unknown. A story that he was a natural son of Peter the Great is discredited on grounds of insufficient evidence, and it is possible that Cozens was the son of Richard Cozens whom Peter the Great employed as a shipbuilder. Alexander Cozens was born in Russia. He was at St. Petersburg in 1730. He was in England by 1742. He studied in Italy perhaps before, certainly after, that date, and may have been in Italy in 1763 and the Tirol in 1764. In 1751 he was nominated Rouge Croix, but he never took up the duties of the office. He exhibited from 1760 to 1781 at the Incorporated Society of Artists, of which he was a Member, the Free Society of Artists, and the Royal Academy. He taught drawing at Bath and at Eton College, and gave lessons to the Prince of Wales, afterwards George IV. He died in Duke Street, Piccadilly, on the 23rd April 1786. He was the father of J. R. Cozens, *q.v.*

LANDSCAPE, WITH RUINS AND MOUNTAINS. (*Fig. 6.*)
611-1875.

$6\frac{1}{2}$ by $8\frac{1}{4}$.

FOREST SCENE. D. 668.
 $6\frac{7}{12}$ by $8\frac{1}{4}$. Bistre. Signed, and dated 1763. *Dyce Bequest.*

VIEW NEAR ROME. D. 669.
 $9\frac{5}{8}$ by $13\frac{1}{4}$. Pen and sepia. Signed, and dated 1763.
Dyce Bequest.

Reproduced in the *Connoisseur*, August 1925.

MOUNTAINOUS LANDSCAPE, WITH CASTLE AND WATERFALL.
P. 100-1920.

$6\frac{1}{8}$ by 9.

The Dept. of E.I.D. contains drawings by A. Cozens.

COZENS, John Robert.

Born in 1752; was a son of Alexander Cozens. He exhibited with the Incorporated Society of Artists in 1767, and at the Royal Academy in 1776. He toured on the Continent in 1776-79 and in 1782-83; on both occasions he spent much time in Italy. As a water colour painter he was the immediate precursor of Girtin and Turner, and led the way in representing atmospheric effects. His works belong to the grey school, with little more in actual colour than tinted light and shade; but he produced very charming results with very simple materials. Constable said of him that he was "all poetry." Cozens lost his reason in 1794, but was befriended by Dr. Monro and Sir George Beaumont until his death, which occurred in 1797.

In the Library of the Museum are photographic copies of Cozens' sketch-books belonging to the Duke of Hamilton.

THE LAKE OF NEMI. 385.
14½ by 20⅝.

Similar to No. D. 706 : *see* the note to the latter.

CHIGI PALACE, NEAR ALBANO. 497.
10¼ by 14¾. *In circulation.*

Reproduced C. Monkhouse's *The Earlier English Water Colour Painters*, 1890, p. 21.

VIEW NEAR VIETRI. 498.
14⅝ by 21⅝. *In circulation.*

The original sketch for this drawing is in a sketch-book belonging to the Duke of Hamilton, and was made on the 23rd September 1782. The drawing No. 498 belonged to C. R. Leslie, R.A. It has been suggested that it may be a copy by Girtin.

CAVERN IN THE CAMPAGNA, ROME. 3020-1876.
17¾ by 24. Signed, and dated 1778.

In E.I.D. William Smith Bequest.

VIEW IN THE ISLAND OF ELBA. (*Fig.* 18.) 3042-1876.
14½ by 21⅝. Signed, and dated 1780 (?)

William Smith Bequest.

Reproduced on p. 43 of A. J. Finberg's *The English Water Colour Painters*, 1905 ; on p. 192 of A. W. Rich's *Water Colour Painting*, 1918 ; and facing p. 215 of E. B. Lintott's *Art of Water Colour Painting*, 1926 : all three authors give critiques of the drawing.

In 1922 Major Courtauld and Mr. Henry Harris owned similar drawings.

ALPINE SCENERY : PACKHORSES COMING UP A PASS. 158-1881.

17½ by 23¼.

One of similar drawings is dated 30th August 1776 ; that reproduced by Sir W. Armstrong, facing p. 20 of his book on Turner, is called "Between Chamonix and Martinach" (Martigny).

VIEW IN WESTMORLAND. 1093-1884.
14½ by 20⅝. *In circulation.*

TOMB OF THE HORATHI AND CURIATHI, ROME. 406-1885.
14¼ by 21.

ITALIAN LANDSCAPE, WITH BUILDINGS. 143-1890.
13 by 20¼. *In circulation.*

SHEPHERD'S HUT BETWEEN NAPLES AND PORTICI. 84-1894.

10¼ by 14⅝. *In circulation. Given by J. E. Taylor, Esq.*

The original sketch for this drawing is in a sketch-book belonging to the Duke of Hamilton ; it was made on the 8th November 1782,

MOUNTAINOUS LANDSCAPE, WITH BEECH TREES.

90-1894.

14 $\frac{5}{8}$ by 21. Signed, and dated 1792.*In circulation. Given by J. E. Taylor, Esq.*

ITALIAN VINEYARD ON THE EUGANEAN HILLS, TEN MILES FROM PADUA.

120-1894.

9 $\frac{3}{4}$ by 14 $\frac{1}{2}$. *In circulation. Given by J. E. Taylor, Esq.*

The original sketch for this drawing is in a sketch-book belonging to the Duke of Hamilton; it was made on the 19th June 1782.

CITY AND BAY OF NAPLES.

121-1894.

9 $\frac{1}{8}$ by 14 $\frac{3}{8}$. *In circulation. Given by J. E. Taylor, Esq.*

THE CAMPAGNA, ROME.

1712-1900.

10 $\frac{1}{2}$ by 14 $\frac{3}{4}$.*Ashbee Bequest.*

Reproduced in *Atti del Congresso Internazionale di Storia dell'Arte in Roma*, Plate CX, and discussed by Dr. Thos. Ashby on pp. 438-40.

Reproduced as "Villa d'Este" in the *Burlington Magazine*, vol. xlv., 1924, p. 195.

STA. GIUSTINA, PADUA.

821-1901.

12 by 18. Signed on the mount.

No. D. 712 below (*q.v.*) is similar.CASTEL GANDOLFO AND LAKE OF ALBANO, CAMPAGNA, ROME. (*Fig. 17.*)

D. 705.

19 $\frac{1}{2}$ by 28.*Dyce Bequest.*

Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892; and facing p. 216 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

LAKE OF NEMI.

D. 706.

14 $\frac{3}{8}$ by 20 $\frac{3}{4}$. Signed, and dated 1778.*Dyce Bequest.*

No. 385, above, is a similar drawing, with variations in the figures, etc. Similar drawings by Cozens recently belonged respectively to Sir Hickman Bacon, Bart., and Messrs. C. Morland Agnew, F. H. Becker, and Hugh E. Walford; Mr. Walford also had a replica in oils.

COAST SCENE BETWEEN VIETRI AND SALERNO.

D. 707.

10 $\frac{1}{6}$ by 14 $\frac{7}{12}$.*Dyce Bequest.*

The original sketch for this drawing is in a sketch-book belonging to the Duke of Hamilton; it was made on the 27th September 1782.

VALLEY, WITH WINDING STREAMS.

D. 708.

14 $\frac{5}{8}$ by 20 $\frac{7}{8}$. Signed, and dated 1778.*Dyce Bequest.*

A sketch by Cozens of this subject, called "Valley of Oberhasli," is at the British Museum; the Birmingham Corporation Art Gallery has a drawing like No. D. 708; others belonged recently to Messrs. C. Morland Agnew and Victor Rienaecker.

GENEVA FROM THE NORTH-WEST. D. 709.

$8\frac{1}{8}$ by $13\frac{1}{2}$. Pen and colour. Dated 1776. *Dyce Bequest.*

LAKE OF NEMI (?). D. 710.

$14\frac{5}{12}$ by $20\frac{1}{2}$. Signed, and dated 1779. *Dyce Bequest.*

Reproduced in the *Burlington Magazine*, vol. xlv., 1924, p. 195; Dr. T. Ashby states (p. 194) that in his opinion the drawing is a view from the bank of the Lake of Albano taken from between the Cappuccini of Albano and Palazzola.

VIEW BETWEEN LAUTERBRUNNEN AND GRINDELWALD.

D. 711.

$9\frac{1}{8}$ by $13\frac{1}{2}$. Pen, tinted. Dated 1776. *Dyce Bequest.*

STA. GIUSTINA AT PADUA. D. 712.

$10\frac{1}{8}$ by $14\frac{7}{8}$. *Dyce Bequest.*

Cf. the similar drawing, No. 821-1901, above. The original sketch is in a sketch-book belonging to the Duke of Hamilton, and was made on the 19th June 1782.

VIEW BETWEEN BOLZANO (BOTZEN) AND TRENT, NORTH ITALY, showing a Castle, probably the Haselburg or Burg Kühbach. D. 713.

$14\frac{1}{4}$ by $10\frac{1}{2}$. *Dyce Bequest.*

Reproduced in the *Connoisseur*, December 1924.

A similar drawing belonged recently to Mr. Henry Harris. The original sketch, made in 1782, is in a sketch-book belonging to the Duke of Hamilton.

COAST SCENE BETWEEN VIETRI AND SALERNO: STORM EFFECT. D. 714.

$14\frac{3}{8}$ by $10\frac{1}{4}$. *Dyce Bequest.*

The original sketch is in a sketch-book belonging to the Duke of Hamilton; it was made on the 23rd September 1782.

MOUNT VESUVIUS. D. 715.

$14\frac{1}{8}$ by $20\frac{1}{3}$. *Dyce Bequest.*

Reproduced on p. 47 of A. J. Finberg's *The English Water Colour Painters*, 1905.

MOUNT VESUVIUS. D. 716.

$9\frac{5}{12}$ by $12\frac{1}{2}$. *Dyce Bequest.*

Based perhaps on a sketch made on the 18th August 1782 in a sketch-book belonging to the Duke of Hamilton. The sketch is inscribed *From the Myrtle Plantation at Sr W. Hamilton's Villa-Portici.*

COAST SCENE, NEAR CITARIA, SHOWING VIETRI AND SALERNO. D. 717.

$14\frac{1}{3}$ by $20\frac{5}{8}$. *Attributed to J. R. Cozens. Dyce Bequest.*

The original sketch is in a sketch-book belonging to the Duke of Hamilton; it was made on the 29th September 1782.

VIEW BETWEEN BRIXEN AND BOLZANO, NORTH ITALY :
STORM EFFECT. D. 718.

10 $\frac{1}{8}$ by 14 $\frac{7}{12}$. Pen and colours.

Dyce Bequest.

Attributed to J. R. Cozens.

The original sketch is in a sketch-book belonging to the Duke of Hamilton ; it was made on the 8th June 1782.

See also Nos. 3054–1876 and 582–1882 *under* TURNER, J. M. W.

CRAIG, William Marshall.

The date of his birth is unknown. He appears to have been living at Manchester in 1788 and to have come about 1791 to London, where he practised as a drawing master, book illustrator, and painter of portraits and miniatures. He exhibited miniatures, landscapes, etc., at the Royal Academy from 1788 to 1827, and about a hundred works at other exhibitions, the last of them appearing in 1828. He drew for *The British Gallery of Pictures*, and published books on drawing, painting, and engraving. He became water colour painter to the Queen in 1812, and court painter to the Duke of York in 1820. He may have visited Russia about 1814. He gave lectures on art at the British Institution. He died probably about 1828. His contemporaries do not seem to have had a high opinion of his talents.

THE WOUNDED SOLDIER.

1750–1871.

23 $\frac{1}{4}$ by 17.

William Smith Gift.

LONDON STREET CRIES. Ten.

A.L. 8040.

Each 4 by 2 $\frac{1}{16}$. Dated 1804.

In E.I.D.

LANDSCAPE, WITH LAKE AND MOUNTAINS.

D. 403–1891.

3 $\frac{3}{4}$ by 5 $\frac{1}{4}$. Sepia.

In E.I.D.

THE VICAR OF WAKEFIELD LEAVING HOME FOR PRISON (?).

—Goldsmith, *Vicar of Wakefield*, chapter xxv.

D. 404–1891.

4 by 2 $\frac{7}{8}$. Sepia.

In E.I.D.

CRAMPTON.

SEA BEACH.

1509–1869.

6 $\frac{7}{8}$ by 10 $\frac{1}{4}$.

Townshend Bequest.

CRANE, Walter, R.W.S.

Born at Liverpool on the 15th August 1845, the son of an artist. Apprenticed to W. J. Linton, the engraver, poet,

and political reformer. Was influenced by the Pre-Raphaelite movement. Exhibited at the Royal Academy in 1862, and at the Dudley Gallery, the Grosvenor Gallery, the two water colour societies, etc. Painted portraits, allegorical and other figure subjects, and landscapes; was a prolific illustrator of children's books and other publications, and a fertile designer of textiles, wall papers, etc.; decorated rooms in several houses; wrote books on design, etc.; was a Member of the Royal Institute of Painters in Water Colours, 1882-86, and became an Associate of the Old Water Colour Society in 1888 and a Member in 1899; was also an honorary member of several foreign academies; was examiner in design to the Board of Education and the London County Council, and Principal of the Royal College of Art in 1898-99. Was awarded a silver medal at Paris in 1889, and gold medals at Munich (1895), Paris (1900), and Milan (1906). Like William Morris, Crane was a Socialist. He died at Horsham Cottage Hospital on the 14th March 1915.

THE THREE PATHS. 79-1896.

18 by 12. Signed, and dated 1869.

THE GOOSE GIRL. 155-1898.

"O wind, blow Conrad's hat away
And make him follow as it flies,
While I with my gold hair will play
And bind it up in seemly wise."

Grimm, *Household Stories*, "The Goose Girl."

96½ by 72½. Cartoon. Signed, and dated MDCCCLXXX.

From this design a piece of tapestry was woven in 1881 at the works of Messrs. Morris & Co. at Merton Abbey.

TREES NEAR SORRENTO, BAY OF NAPLES. 283-1898.

12½ by 9½. Signed, and dated (18)72.

Given by Mrs. W. Crane.

VIEW AT LA CAVA, NEAR SALERNO, SOUTH ITALY. 284-1898.

13½ by 9½. Signed, and dated (18)72.

Given by Mrs. W. Crane.

LLYN ELSIE, NEAR BETTWS-Y-COED. P. 81-1920.

15½ by 24½. Signed, and dated 1871.

Reproduced in the *Review of the Principal Acquisitions*, 1920.

The Department of E.I.D. also contains water colour drawings, designs for book illustrations, etc., by Walter Crane.

CRAWHALL, Joseph.

Born at Morpeth in 1860 or 1861, son of a sportsman and writer. Educated at King's College. Devoted himself principally to the drawings of animals, largely from memory. Was influenced in the early eighties by the "Glasgow School." In 1883 he exhibited at the Royal Academy. He studied for a short time under Aimé Morot at Paris. He travelled in North Africa, etc. He won medals at Munich and Paris. He died in London on the 24th May 1913.

DONKEYS.

P. 22-1926.

6 $\frac{1}{4}$ by 10 $\frac{1}{8}$. Wash. Signed.**CRESWICK, Thomas, R.A.**

Born at Sheffield on the 5th February 1811; studied under J. V. Barber at Birmingham. In 1828 he settled in London. He exhibited at the Royal Academy from 1828, his first works being chiefly Welsh scenes, followed by some views in Ireland; he also exhibited at the British Institution and elsewhere. Later Creswick found his best subjects in the North of England. He was especially fond of painting streams, and worked chiefly in oils. In 1842 the British Institution awarded him a premium of 50 guineas; he became A.R.A. the same year, and R.A. in 1851. He died at Linden Grove, Bayswater, on the 28th December 1869, and was buried in Kensal Green Cemetery.

A French watch of 1867 which belonged to Creswick is in the Museum (No. M. 8-1922).

LANDSCAPE, WITH SHEEP AND CATTLE IN A FIELD.

D. 254a-1890.

8 $\frac{3}{8}$ by 12 $\frac{1}{2}$.*In E.I.D.***CRISTALL, Joshua.**

Born about 1767 at Camborne, Cornwall, or in London. His father, a Scotsman and master of a small trading vessel, opposed his love of art, and apprenticed him to a china dealer in Aldgate. Assisted by his mother, Cristall secretly practised art, and, leaving the dealer, became a china painter at Turner's manufactory near Broseley. Returning to London he entered the Royal Academy Schools and was befriended by Dr. Monro. He exhibited at the Royal Academy in 1803 and twice subsequently, and occasionally at the British Institution; but he was a constant exhibitor at the Old Water Colour Society, of which he was an early

Member, and three times the President. In early years his subjects were mainly classical figures with landscapes, but he afterwards painted genre scenes and rustic groups. From 1823 to 1841 he lived at Goodrich on the Wye, but returned to London in the latter year. He died in Circus Road, St. John's Wood, on the 18th October 1847, and was buried at Goodrich.

BORROWDALE, CUMBERLAND. 422.
13 $\frac{3}{4}$ by 15 $\frac{3}{8}$. Signed, and dated 1814. *In circulation.*

THE YOUNG FISHER BOY. 444.
14 $\frac{3}{8}$ by 13 $\frac{1}{2}$.

HORSE AND CART. 488.
10 $\frac{1}{4}$ by 7 $\frac{3}{8}$. *In circulation.*

THE FISHMARKET ON THE BEACH, HASTINGS. 431-1873.
30 by 41 $\frac{1}{2}$.

Probably the picture exhibited at the Old Water Colour Society in 1808.

HIGHLAND DROVERS, NEAR INVERARAY. 3008-1876.
21 $\frac{1}{2}$ by 17. *William Smith Bequest.*

BORROWDALE, CUMBERLAND; SKIDDAW IN THE DISTANCE. 142-1890.
7 $\frac{1}{2}$ by 10 $\frac{3}{4}$. Signed, and dated 1824.

LANDSCAPE, WITH CATTLE AND MOUNTAINS. 79-1894.
7 $\frac{1}{2}$ by 11. Signed, and dated 1836.
In circulation. Given by J. E. Taylor, Esq.

LANDSCAPE, WITH WATERFALL AND MOUNTAINS. 108-1894.
9 $\frac{3}{8}$ by 13 $\frac{1}{8}$. *In circulation. Given by J. E. Taylor, Esq.*

SUMMIT OF CADER IDRIS. E. 2569-1917.
6 $\frac{1}{4}$ by 9 $\frac{7}{8}$. Signed, and dated 1820.
In E.I.D. Given by Arthur Myers Smith, Esq.

SHORE SCENE, WITH BOATS AND TWO FIGURES. Sketch. E. 3957-1919.
3 $\frac{3}{4}$ by 11 $\frac{1}{17}$. *Bernard H. Webb Bequest.*

FALL IN BORROWDALE, CUMBERLAND, 1805. E. 1893-1920.
11 $\frac{1}{2}$ by 8. Pencil and wash.
In E.I.D. Given by J. H. Cattell, Esq.

CROWCOMBE, SOMERSETSHIRE. E. 1894-1920.
10 $\frac{1}{8}$ by 10. Signed, and dated 1811.
In E.I.D. Given by J. H. Cattell, Esq.

The Department of E.I.D. contains numerous drawings and sketches in pencil, etc., by Cristall.

CROFT, Arthur.

Painted landscapes and genre subjects. Exhibited from 1865 to 1893.

MOORISH CAFÉ, BLIDA, ALGERIA. 1120-1886.

29 $\frac{3}{4}$ by 42 $\frac{1}{2}$. Signed, and dated 1881.

Dixon Bequest (Bethnal Green Museum).

CROFT, John Ernest.

Exhibited at the Royal Academy, Suffolk Street, and elsewhere, 1868-73.

WOOD NEAR CROWHURST, SUSSEX.

A.L. 5802.

11 $\frac{1}{8}$ by 17 $\frac{1}{8}$. Dated 1868.

In E.I.D.

CROME, John.

Known as "Old Crome." Born at a Norwich public-house on the 22nd December 1768; was the son of a journeyman weaver. He was poorly educated, and at the age of twelve became errand boy to a Norwich physician. Leaving this employment he apprenticed himself for seven years to a signpainter, Frank Whistler, and by associating with Ladbroke, whose age and tastes were similar, became an artist. At the close of his apprenticeship he went to London, and was patronised by Sir William Beechey, in whose studio he worked, and by others. Returning to Norwich, he gradually acquired great local celebrity, and founded there one of the few successful English provincial schools of painting. In 1803 Crome and others inaugurated the Norwich Society of Artists, whose first exhibition was held in 1805; Crome became the President in 1810. He first exhibited at the Academy in 1806. In 1814 he visited France and Belgium. He was chiefly an oil painter, but also produced some water colours and many etchings, mostly of architecture and antiquities. He died at Norwich on the 22nd April 1821.

NEAR MAGDALEN GATE, NORWICH.

213.

4 $\frac{1}{4}$ by 7 $\frac{1}{4}$. Indian ink. Signed.

In circulation.

Given by Sir J. C. Robinson, C.B., F.S.A.

KING STREET, NORWICH.

214.

4 $\frac{1}{4}$ by 7 $\frac{1}{4}$. Indian ink and chalk. Signed. *In circulation.*

Given by Sir J. C. Robinson, C.B., F.S.A.

RUINED CASTLE: EVENING.

643.

12 by 17 $\frac{1}{2}$.

Reproduced as an official picture postcard.

No. 5998 in the Department of E.I.D. is a copy of No. 643.

WOOD SCENE. 1749-1871.
 22 $\frac{1}{4}$ by 16 $\frac{1}{4}$. *William Smith Gift.*

A similar drawing belonging to Mr. Russell J. Colman is reproduced on Plate XXVI. of the *Studio* special number on the Norwich School, 1920.

STUDY OF FOREST TREES. 1183-1875 (E. 5767-1910).
 17 by 25. Wash. *Attributed to J. Crome.*

The reasons for the attribution, which is very doubtful, are not known.

LANDSCAPE, WITH COTTAGES. (*Fig. 80.*) 620-1877.
 20 $\frac{1}{2}$ by 16 $\frac{3}{4}$.

Reproduced as an official picture postcard.

STUDY OF TREES. 623-1877.
 18 $\frac{1}{2}$ by 13 $\frac{1}{4}$. *In circulation.*

OLD HOUSES AT NORWICH. S.EX. 8-1885.
 28 by 21.

Reproduced as an official picture postcard.

CROMPTON, James Shaw.

NIGHT: AN EASTERN STREET SCENE. E. 723-1922.
 13 by 9 $\frac{1}{2}$. Signed.

In E.I.D. Bequeathed by Charles Poland, Esq.

CROWE, Eyre, A.R.A.

Born at Chelsea on the 3rd October 1824, a son of Eyre Evans Crowe, an historian. Studied under William Darley, and at Paris under Delaroche, whom he accompanied to Rome in 1843. Returned to London in 1844 and studied at the Royal Academy Schools. Exhibited historical and genre subjects at the Royal Academy 1846-1904. Was in America from 1852 to 1857. Became A.R.A. in 1876. Died in London on the 12th December 1910.

A DEAD STORK ON THE BANK OF A STREAM. 653.
 14 $\frac{3}{8}$ by 11 $\frac{1}{2}$. Chalk. Signed, and dated 1860.

CRUICKSHANK, Frederick.

Born in 1800. Studied under the miniature painter, Andrew Robertson. Painted miniatures and water colour portraits. Exhibited 1822-60, principally at the Royal Academy. Worked at Scotch country houses. Died in 1868.

PORTRAIT OF A BOY: THE ARTIST'S SON. P. 11-1919.
 10 $\frac{3}{8}$ by 8 $\frac{9}{16}$. *Given by the daughters of Frederick Cruickshank.*

CRUIKSHANK, George.

Born in Bloomsbury on the 27th September 1792; was the younger son of Isaac Cruikshank, the caricaturist (*q.v.*). While still a youth he drew for children's books, etc., and subsequently illustrated numberless periodicals and satirical and humorous works, including *Points of Humour*, *Life in London*, *Mornings in Bow Street*, *Jack Sheppard*, *Oliver Twist*, and *Sketches by Boz*. Cruikshank exhibited occasionally at the Royal Academy and British Institution from 1830 to 1867. He produced a large number of etchings. In later life he painted some pictures in oils, such as "The Worship of Bacchus" (now belonging to the National Gallery). He died on the 1st February 1878 at 263 Hampstead Road, and was buried in St. Paul's Cathedral.

THE WORSHIP OF BACCHUS.

71-1880.

Design for the large oil painting belonging to the National Gallery. Inscribed, "Designed and drawn by George Cruikshank, Teetotaler, 1860."

22 by 39.

*At the Bethnal Green Museum.**Given by Mrs. George Cruikshank.***TAM O'SHANTER AT THE INN.**

A.L. 9621b.

"Ae market night,
Tam had got planted, unco right,
Fast by an ingle, bleezing finely,
Wi' reaming swats, that drank divinely."

Burns, *Tam O'Shanter*, ll. 37-40.

9½ by 12½. Signed.

The Department of E.I.D. contains a large collection of Cruikshank's works given at various times by Mrs. Cruikshank. The Museum also possesses his palette, etc. Other drawings by him are at the Bethnal Green Museum.

CRUIKSHANK, Isaac.

Born in Edinburgh in 1756 or 1757. Worked in London, where he became a caricaturist, and in 1796 published his first print in defence of Pitt, who had been attacked by Gillray. He exhibited at the Royal Academy in 1789-90 and 1792, and illustrated works by Dean Swift, Joe Miller, etc. He was the father of George and Robert Cruikshank. He died in London in 1810 or 1811.

THE LOST CHILD.

1704-1871.

12¾ by 9¾.

*William Smith Gift.***THE CHILD FOUND.**

1705-1871.

12½ by 9¾.

*William Smith Gift.***THE DAME SCHOOL.**

144-1890.

7 by 9¼.

In circulation.

CUETT, John.

CLASSICAL RUINS. Probably a composition. 270-1871.
 16 $\frac{3}{4}$ by 22 $\frac{3}{8}$. Indian ink. Signed, and dated 1710.

In circulation.

CUMBERLAND, George.

Born in 1758 or 1764. Painted miniatures; drew landscapes and figure subjects; exhibited at the Royal Academy, 1773-83; was also an etcher and lithographer. William Blake (*q.v.*) engraved some of his designs. Cumberland wrote poetry, and books on subjects connected with art. He died in 1848.

THE FUNERAL OF CHRYSOSTOM.

E. 3174-1922.

17 by 22 $\frac{1}{2}$. Dated 1772 at back. Pen, pencil, and water colour.

In E.I.D.

CURNOCK.

Perhaps James Curnock who was born in 1812 and worked principally at Bristol, where he died in 1870. He painted portraits and figure subjects, and exhibited at the Royal Academy 1847-62. His son and pupil, James Jackson Curnock, was born at Bristol in 1839. He painted water colour landscapes, and exhibited until 1891. He was a Member of the Royal Cambrian Academy.

A BOY SEATED, FISHING IN A POND.

A.L. 5752.

12 by 19 $\frac{3}{8}$.

In E.I.D.

DADD, Richard.

Born in 1819 at Chatham; was the son of a chemist. When his father removed to London he entered the Royal Academy Schools. He painted portraits, figure subjects, and landscapes in oil and water colour. In 1837 and subsequent years he exhibited at the Society of British Artists, and from 1838 was a frequent exhibitor at the Academy. His most important work was a series of over a hundred paintings commissioned by Lord Foley, illustrating Byron's *Manfred* and Tasso's *Jerusalem Delivered*. In 1842-43 he journeyed in the Levant, and on his return, though his brain showed signs of weakness, he executed excellent water colours of Egyptian scenes. His mind then gave way, and he murdered his father at Cobham Park, Surrey; he fled to France, attacked a fellow-passenger near Fontainebleau, and was arrested. For the rest of his life, from 1844, he remained a prisoner, from 1844 at Bethlem Hospital, and from

about 1861 at Broadmoor, where, however, he continued to paint. Works by him remain at both institutions. He died in 1887.

TOMBS OF THE KHALIFS, CAIRO. 689-1877.
9½ by 14½.

ENTRANCE TO AN EGYPTIAN TOMB. 690-1877.
6⅞ by 5½. *In circulation.*

EASTERN SCENE: ROCKY COAST LANDSCAPE. 27-1878.
9½ by 14½.

CHRIST RESCUING ST. PETER FROM THE WAVES. 33-1878.
10 by 13¼. Signed, and dated 1852.

LEONIDAS WITH THE WOOD-CUTTERS. F. 58.

“Melissa, pointing, spake:
‘I am their leader. Natives of the hills
Are these, the rural worshippers of Pan,
Who breathes an ardour through their humble minds
To join you warriors.’”

Richard Glover, *Leonidas*, Book VII., ll.241-47.
7½ by 5½. Signed, and dated 1873. *Forster Bequest.*

SKETCH TO ILLUSTRATE THE PASSIONS: PATRIOTISM. F. 59.
14¼ by 10½. Signed, and dated 1857. *Forster Bequest.*

A FALLEN WARRIOR. A.L. 8391.
14⁵/₁₆ by 10¼. Signed, and dated 1855. *In E.I.D.*

JASON AND MEDEA. A.L. 8392.
14⁵/₁₆ by 10¼. Signed, and dated 1855. *In E.I.D.*

SKETCH TO ILLUSTRATE THE PASSIONS: IDLENESS.
D. 1-1908.
14³/₈ by 10½. Signed, and dated 1853.

SKETCH TO ILLUSTRATE THE PASSIONS: WANT. With View
of Rochester. D. 2-1908.
14¼ by 10¼. Signed, and dated 1856.

In the Library of the Museum is a manuscript poem illustrated with pen and ink drawings by Dadd.

The Department of E.I.D. contains numerous sketches made by Dadd in the East.

DADE, Ernest.

Exhibited from 1886 to 1901 at the Royal Academy, Suffolk Street, etc. The Imperial War Museum has an oil painting by him; another is in the Sydney Art Gallery.

FISHING BOATS AT WHITBY. D. 71-1907.
13½ by 9½. Signed, and dated (18)86.

Given by Miss Duckworth. Bethnal Green Museum.

DANBY, Francis, A.R.A.

Born near Wexford on the 16th November 1793. Received lessons in art from J. A. O'Connor, a landscape painter at Dublin, and studied at the Royal Dublin Society's Schools. In 1813 he went to Bristol and made a living by teaching water colour painting. He exhibited at the Royal Academy from 1821, and becoming A.R.A. in 1825, he proceeded to London. In 1829, however, he quarrelled with the Academy and went to Switzerland, where he took to boat building and yachting. In 1841 he returned to England and painted with renewed zest. He lived from 1847 at Exmouth, where he died on the 9th February 1861. He was father-in-law to John Mogford, R.I. (*q.v.*).

ON THE AVON, NEAR BRISTOL. 480.
11¼ by 16.

STREAM, WITH BRIDGE AND COTTAGES. 103-1892.
9 by 13½. *In circulation.*

SIR SAMUEL EGERTON BRYDGES (1762-1837), BIBLIOGRAPHER
AND GENEALOGIST. F. 88.
Full-length portrait.
11½ by 6. *Forster Bequest.*

DANBY, Thomas, R.W.S., R.H.A.

Born at Bristol about 1818. He was a younger son of Francis Danby, A.R.A. (*q.v.*), and spent most of his early years with him at Bristol. He became a landscape and marine painter; he exhibited at the British Institution in 1841, and from 1843 at the Royal Academy; but he contributed most frequently to the exhibitions of the Old Water Colour Society, of which he became an Associate in 1867 and a Member in 1870. He died on the 25th March 1886.

COAST SCENE, WITH A SHIP ON THE STOCKS. 1114-1886.
13½ by 19¾. Signed. *Dixon Bequest (Bethnal Green Museum).*

SNOWDON, NORTH WALES. 1153-1886.
20 by 36. Signed. *Dixon Bequest (Bethnal Green Museum).*

SUMMER EVENING, NORTH WALES. 1155-1886.
17½ by 35¾. Signed, and dated 1879.
Dixon Bequest (Bethnal Green Museum).

SNOWDON: EVENING. 384-1891.
15¼ by 25¾. Signed. *Prescott Hewett Gift.*

WELSH MOUNTAINS: MORNING. 385-1891.
16½ by 25½. Signed. *In circulation. Prescott Hewett Gift.*

TROUT STREAM NEAR CAPEL CURIG, NORTH WALES.
A.L. 5739.
7½ by 10¾. *In circulation.*

DANIELL, Samuel.

Born about 1775 ; was a brother of William Daniell, R.A. Exhibited at the Incorporated Society of Artists in 1791, and occasionally at the Royal Academy from 1792 to 1812. In early life he went to South Africa and travelled into the interior, making drawings which he published in his *African Scenery and Animals*, after his return in 1804. Subsequently he visited Ceylon, and published in 1808 his *Scenery, Animals, and Native Inhabitants of Ceylon*. Exposure in forests and swamps broke down his constitution, and he died in Ceylon in December 1811.

DEER AND BIRDS IN A TROPICAL LANDSCAPE. 1205-1872.
12 $\frac{3}{8}$ by 17 $\frac{7}{8}$.

The Department of E.I.D. contains three pencil studies of trees by the above artist.

DANIELL, Thomas, R.A., F.R.S., F.S.A.

Born at Kingston-on-Thames in 1749 ; was the son of an innkeeper. He was apprenticed to Maxwell, a coach and heraldic painter, and was later employed by Charles Catton, R.A. ; but he entered the Royal Academy Schools in 1773, and afterwards practised landscape painting. He exhibited at the Academy from 1772 to 1784. With his nephew, William Daniell (*q.v.*), he went to India, and remained there sketching and painting for ten years. He and his nephew published at Calcutta some views of that city. On their return to England they brought out *Oriental Scenery* in six volumes, completed in 1808. In 1795 Thomas Daniell exhibited Indian views at the Royal Academy ; he was elected A.R.A. in 1796, and R.A. in 1799. He was a Fellow of the Royal Society, the Asiatic Society, and the Society of Antiquaries. He died at 14 Earl's Terrace, Kensington, on the 19th March 1840, and was buried in Kensal Green Cemetery.

SKETCH OF A COMMON, WITH HOUSES. 145-1890.
11 $\frac{7}{8}$ by 21. Unfinished.

See also ORME, W.

DANIELL, William, R.A.

Born in 1769. At the age of fourteen he was taken by his uncle, Thomas Daniell, R.A. (*q.v.*), to India, where he made many drawings. He exhibited at the Royal Academy from 1795 ; at first he confined himself to Indian views,

but later exhibited English and Scotch landscapes. He was one of the first to adopt Turner's method of wiping out the lights in water colour drawings. He was elected A.R.A. in 1807, and R.A. in 1822. He published several works, including *A Picturesque Voyage round Great Britain* (1814-25). In 1826 the British Institution awarded him £100 for his sketch of "The Battle of Trafalgar." He was well known by his panoramas of Madras, etc. He died at New Camden Town on the 16th August 1837. His daughter, Mrs. Rose Wood, died in 1914, aged 102.

BENARES, ON THE GANGES. 1595-1871.
14½ by 20½. *In circulation.*

CASTEL NUOVO, NAPLES. 1687-1871.
13¾ by 19¾. *William Smith Gift.*

DURHAM CATHEDRAL. 1744-1871.
15¾ by 25¾. Signed, and dated 1805. *William Smith Gift.*
Reproduced facing p. 118 of Cosmo Monkhouse's *Earlier English Water Colour Painters*, 1890; in the Summer number of the *Studio*, 1904; and facing p. 12 of the Hon. Neville Lytton's *Water Colour*, 1911.

SEA PIECE : ARAB DHOW IN THE FOREGROUND, SHIP IN THE DISTANCE. 458-1875.
21¾ by 29¾. *In circulation.*

SEA PIECE : ARAB DHOW AND BRIG, BECALMED. 459-1875.
22 by 29. *In circulation.*

A HIPPOPOTAMUS HUNT. 80-1894.
6½ by 9. *In circulation. Given by J. E. Taylor, Esq.*

THE ISLANDS KHALKI AND PRINKIPOS, SEA OF MARMORA. 83-1894.
10½ by 17. *In circulation. Given by J. E. Taylor, Esq.*

BRIDGE ON THE DON, ABERDEEN. D. 924.
6¾ by 9¾. Pen, tinted, and body-colour. Signed, and dated 1820. *Dyce Bequest.*

VIEW IN INDIA. D. 604-1887.
11⁵/₁₆ by 22. Pencil, tinted. *In E.I.D.*

ON THE AVON, NEAR BRISTOL HOT WELLS. P. 62-1920.
6½ by 14¾.

The Department of E.I.D. also contains numerous sepia and pencil drawings by W. Daniell, R.A.

See also ORME, W.

DANSON, George.

Was born on the 4th June 1799, at Lancaster; became a scene painter at London theatres; exhibited occasionally from 1823 to 1848 at the Royal Academy, British Institution, and Society of British Artists; painted large pictures which were shown at the Surrey Zoological Gardens. Died at 711 Wandsworth Road, on the 23rd January 1881.

STREET, WITH OLD HOUSES.

146—1890.

8½ by 12¾. Signed, "Danson."

Attributed to George Danson.

DAVIDSON, Charles, R.W.S.

Born in London (?) of Scottish parents on the 30th July 1824. His father, who belonged to a small Highland clan, was a tradesman in London. Davidson was left an orphan at an early age. He was educated at a school in Chelsea, and subsequently apprenticed himself to a nurseryman at Brompton, but sacrificed his premium and took up music. Finally he decided to devote himself to painting, and studied for some years under John Absolon (*q.v.*). He exhibited from 1844, chiefly at the Old Water Colour Society, where eight hundred of his works appeared, and at the New Water Colour Society (now the Royal Institute of Painters in Water Colours). He was elected an Associate in 1847 and a Member in 1849 of the latter society, but resigned in 1853; he became an Associate of the Old Society in 1855 and a Member in 1858. When a very young man he married a sister of F. W. Topham (*q.v.*). He resided for about twenty-eight years at Redhill, Surrey, but in 1882 settled at Trevena, Falmouth, where he died on the 19th April 1902. He was a friend of Samuel Palmer, Linnell, and the Varleys (*q.v.*). He had six children; one of his daughters married Frank Holl, R.A.

ON THE HILL AT ST. LEONARDS.

433.

15½ by 25½.

In circulation.

EARLSWOOD COMMON, SURREY.

1471—1869.

8 by 17.

In E.I.D. Townshend Bequest.

LANDSCAPE, WITH WINDING RIVER.

1152—1886.

13¾ by 22¼.

Dixon Bequest (Bethnal Green Museum).

HAYMAKING.

1168—1886.

11½ by 17¼.

Dixon Bequest (Bethnal Green Museum).

HAYMAKING.

1228—1886.

19 $\frac{7}{8}$ by 30 $\frac{3}{4}$.*Dixon Bequest (Bethnal Green Museum).*Reproduced in *Water Colours in the Dixon Bequest*, 1923,
Plate XXIII.**GATTON PARK, SURREY : HAYMAKING IN A MEADOW.**

1231—1886.

22 $\frac{1}{4}$ by 31 $\frac{1}{4}$.*Dixon Bequest (Bethnal Green Museum).***BOSSINNEY, NEAR TINTAGEL.**

P. 12—1916.

14 $\frac{1}{4}$ by 22 $\frac{5}{16}$. Signed.*Given by Ralph Thomas, Esq.*Exhibited at the Old Water Colour Society. The artist rarely
signed his works, but signed this one at the donor's request.**DAVIS (or DAVIES), John Scarlett.**

Born at Hereford in 1804 ; was the son of a shoemaker. Became a student of the Royal Academy in 1820 ; exhibited there from 1822, and also at the British Institution and Society of British Artists. Was awarded a silver palette by the Society of Artists in 1816, 1817, and 1821, for an engraving, etc. Studied at the Louvre ; painted successful interiors ; lithographed heads after Rubens and some views of Bolton Abbey. Was at Florence in 1834 and at Amsterdam in 1841. Probably died about 1844.

PORTE ST. MARTIN, PARIS.

2944—1876.

10 $\frac{1}{4}$ by 11 $\frac{7}{8}$. Signed, and dated 1831.*William Smith Bequest.***DAVIS, Samuel.**

Born in the West Indies about 1757. Sailed for India, in the same fleet as W. Hodges, R.A. (*q.v.*), in 1780, arriving in Bengal in 1781. The Daniells (*q.v.*) shared a house with him for twelve months in India. Davis was for some years Accountant-General in Bengal. He returned to England in July 1806, and exhibited views of India and Capetown at the Royal Academy in 1807-9. He married a Miss Boileau, and had seven children.

JAMESTOWN, ST. HELENA.

1354—1874.

16 by 24 $\frac{3}{8}$. Early nineteenth century.*Attributed to Samuel Davis.***CAPE TOWN, CAPE OF GOOD HOPE.**

1355—1874.

15 $\frac{3}{4}$ by 23 $\frac{3}{8}$. Early nineteenth century.*Attributed to Samuel Davis.*

The above two drawings are ascribed to Davis on grounds of apparent similarity of style with the views after Davis engraved by W. Daniell in Alexander Beatson's *St. Helena*, 1816. Aquatints of St. Helena by D. Havell after Henry Salt were published by William Miller, Albemarle Street, in 1809.

DAWBER, E. Guy, A.R.A., F.R.I.B.A.

SEMUR, FRANCE.

E. 1956-1919.

7½ by 10½. Signed, and dated 1911.

*In E.I.D. Given by Arthur Myers Smith, Esq.***DAYES, Edward.**

Born in 1763 ; was a pupil of William Pether, and became a student of the Royal Academy in 1780. He engraved in mezzotint, and painted miniatures, landscapes, and other works. Some of his pictures, such as the "Thanksgiving Procession for the King's Recovery in 1789" and "The Trial of Warren Hastings," are crowded with figures. Dayes exhibited at the Royal Academy from 1786 to 1804 and occasionally at the Incorporated Society of Artists. He was Draughtsman to the Duke of York. He wrote and published several works. He died by his own hand in May 1804. He taught Girtin (*q.v.*).

ELY CATHEDRAL.

674.

26½ by 36½. Signed, and dated 1792.

In circulation.

Reproduced facing p. 40 of *The Earlier English Water Colour Painters*, 1890, by Cosmo Monkhouse.

WINDERMERE. (Fig. 33.)

1714-1871.

6¾ by 10.

*William Smith Gift.***DERWENTWATER, CUMBERLAND.**

1715-1871.

6¾ by 10¾.

*William Smith Gift.***BUCKINGHAM HOUSE, ST. JAMES'S PARK. (Fig. 38.)**

1756-1871.

15½ by 25½. Signed, and dated 1790.

William Smith Gift.

Reproduced facing p. 42 of *The Earlier English Water Colour Painters*, 1890, by Cosmo Monkhouse, facing p. 219 of *The Art of Water Colour Painting*, 1926, by E. B. Lintott ; and in colours facing p. 36 of H. M. Cundall's *History of Water Colour Painting*, 1908 ; and on p. 83 of *Londoners Then and Now*, 1920, by M. Salaman.

An official picture postcard from the drawing is on sale.

An engraving of this picture by F. D. Soiron, was published in 1793 under the title of "The Promenade in St. James's Park."

BATH.

50-1876.

21¼ by 32½.

*In circulation.***BEWDLEY, WORCESTERSHIRE—OLD BRIDGE, WITH HOUSES.**

147-1890.

10¼ by 12. Signed, and dated 1797.

*In circulation.***GREENWICH HOSPITAL.**

1769-1900.

16¼ by 22¾. Signed, and dated 1788.

Ashbee Bequest.

The Manchester Whitworth Institute has a replica.

WALTHAM CROSS AND THE FALCON INN. D. 217-1904.
 $7\frac{5}{8}$ by $6\frac{1}{8}$. Signed, and dated 1792. *In E.I.D.*

LINCOLN. 1737-1900.
 $9\frac{3}{16}$ by $12\frac{3}{4}$. *In circulation. Ashbee Bequest.*
Possibly by Dayes; formerly ascribed to Turner.

HEREFORD CATHEDRAL. E. 1979-1919.
 $15\frac{3}{8}$ by $20\frac{3}{8}$. *In E.I.D. Given by Arthur Myers Smith, Esq.*
 Probably painted by Dayes from a small drawing made by Girtin.

The Department of E.I.D. contains drawings for book-illustrations, drawings of figures in ceremonial robes, and sketches of country mansions by Dayes.

See also *Catalogue of Miniatures.*

DEAKIN, Peter.

Exhibited from 1855 to 1879 at the Royal Academy, British Institution, Suffolk Street, and elsewhere.

EVENING AFTER A STORM. A.L. 5803.
 $12\frac{11}{16}$ by 21. Signed. *In E.I.D.*

DEANE, William Wood.

Born in Liverpool Road, Islington, on the 22nd March 1825; practised as an architect but afterwards gave up that profession for painting. Exhibited from 1844 to 1873 at the Royal Academy, the two Water Colour Societies, and elsewhere; was elected an Associate of the New Water Colour Society (now the Royal Institute) in 1862, and a Member in 1867, but resigned in 1870, and became an Associate of the Old Society. Died at 64 King Henry's Road, Hampstead, on the 18th January 1873.

BARMOUTH, NORTH WALES. 1805-1888.
 $9\frac{3}{4}$ by $16\frac{1}{4}$. Signed, and dated 1868.
Bequeathed by Mr. Arthur Ditchfield.

STREET IN VENICE. 386-1891.
 $16\frac{1}{8}$ by $12\frac{7}{8}$. Signed, and dated 1869.
In circulation. Prescott Hewett Gift.

D'EGVILLE, J. Hervé.

Exhibited from 1868 to 1877. Died in 1880.

THE LAGUNES OF VENICE. 387-1891.
 $11\frac{1}{4}$ by $20\frac{1}{4}$. Signed, and dated 1869. *Prescott Hewett Gift.*

THE LAGUNES OF VENICE.	388-1891.
10 $\frac{7}{8}$ by 24. Signed, and dated 1866.	<i>Prescott Hewett Gift.</i>
MOUNTAINS IN NORTH WALES.	D. 189-1890.
3 $\frac{1}{4}$ by 13 $\frac{7}{8}$.	<i>In E.I.D.</i>
NEAR TOWYN, NORTH WALES.	D. 190-1890.
4 by 11 $\frac{1}{4}$.	<i>In E.I.D.</i>
SEVENOAKS COMMON.	D. 191-1890.
9 by 14 $\frac{1}{8}$. Dated 1845.	<i>In E.I.D.</i>
TOWYN, NORTH WALES.	D. 192-1890.
6 $\frac{1}{2}$ by 11 $\frac{5}{8}$.	<i>In E.I.D.</i>
OLD MANOR HOUSE, HORSHAM.	D. 193-1890.
8 $\frac{3}{4}$ by 12 $\frac{3}{4}$.	<i>In E.I.D.</i>
KNEESWORTH.	D. 206-1890.
8 $\frac{5}{8}$ by 14 $\frac{1}{8}$.	<i>In E.I.D.</i>

DE LA COUR, F. J.

LIME-KILNS, PLYMOUTH.	148-1890.
7 $\frac{3}{8}$ by 10 $\frac{1}{8}$.	

The Department of E.I.D. contains seven pencil drawings by De la Cour.

DELAMOTTE, William.

Born at Weymouth on the 2nd August 1775. Studied at the Royal Academy and under Benjamin West (*q.v.*). His early works were in the manner of Girtin (*q.v.*). Delamotte exhibited at the Royal Academy (1793-1850), British Institution, Society of British Artists, and Old Water Colour Society; he became an Associate of the last-named society in 1805 but resigned in 1808. He resided for a time at Oxford. In 1803 he was appointed drawing-master at Great Marlow Military College (afterwards removed to Sandhurst). In 1816 he published *Thirty Etchings of Rural Subjects*. He died at The Lawn, St. Giles's Field, Oxford, on the 13th February 1863.

CANTERBURY.	557 (E. 1858-1910).
10 by 14. Signed, and dated (18)44. Pencil.	
	<i>In E.I.D. Given by the painter.</i>
BRUGES.	558 (A.L. 4286).
25 by 29 $\frac{1}{4}$. Signed, and dated 1819.	
	<i>In circulation. Given by the painter.</i>

LIÈGE: THE BRIDGE OF ARCHES. 559 (A.L. 4285).
 21 $\frac{1}{4}$ by 30 $\frac{3}{4}$. Signed. *Given by the painter.*
 Probably the drawing exhibited at the Royal Academy in
 1837 (No. 642).

CHRISTCHURCH, OXFORD, FROM HINKSEY MEADOWS. 595 (A.L. 2792).
 20 $\frac{1}{2}$ by 29 $\frac{1}{2}$. Signed.

FISHING BOATS ON THE SCHELDT, NEAR ANTWERP. 596.
 20 $\frac{3}{4}$ by 30. Signed, and dated 1819. *In circulation.*
 Exhibited at the Royal Academy in 1819.

CARREGCENNIN CASTLE, CARMARTHENSHIRE. D. 497—1889.
 10 $\frac{1}{8}$ by 14 $\frac{1}{4}$. Signed, and dated 1801. *In E.I.D.*

HARLECH CASTLE. P. 132—1920.
 10 $\frac{1}{8}$ by 14 $\frac{1}{8}$.

HORSE CHESTNUT, THAME PARK, OXON. P. 133—1920.
 17 $\frac{1}{4}$ by 12 $\frac{5}{16}$. Signed, and dated 1805.

A BEECH TREE: WINDSOR CASTLE IN THE DISTANCE. P. 134—1920.
 17 $\frac{1}{4}$ by 12 $\frac{3}{8}$. Signed, and dated 1805.

The Department of E.I.D. also contains numerous drawings in pencil, etc., by W. Delamotte.

DELOTZ, George Gregor.

Born in 1819, the son of a French officer who married a Scotchwoman. He came to London early, and married about 1838. He worked as a house painter and produced drawings, etchings, and aquatints for his own amusement. He died in 1879.

SKETCH OF A CANAL, WITH DOCKS IN THE BACKGROUND. E. 1375—1824.
 5 $\frac{5}{8}$ by 7 $\frac{3}{4}$.

The Department of E.I.D. contains drawings in pencil and chalk by the above artist.

DE LOUTHERBOURG. *See* Louthembourg.

DERBY, William.

Born on the 10th January 1786 at Birmingham, where he was taught drawing by Joseph Barber. In 1808 he settled in London and was employed in copying pictures in the Stafford Gallery for engravers. He also painted portraits

and miniatures and exhibited at the Royal Academy (1811-37) and elsewhere. In 1825 he made drawings for Lodge's *Portraits of Illustrious Persons*. In 1838 he was attacked by paralysis, but was afterwards able to continue his work. He died in Osnaburgh Street, Regent's Park, on the 1st January 1847.

FISHERMAN. 43-1874.

9 by 13. Signed, and dated 1834.

MAN HOLDING A BOOK. 44-1874.

16½ by 10¾. *In E.I.D.*

DETMOLD, Charles Maurice, A.R.E.

Born on the 21st November 1883; was a twin brother of Edward Julius Detmold. Both began very early to draw, and they exhibited at the Royal Academy at the age of thirteen. They specialised in drawings and etchings of birds, fish, and other animals, many of which they produced in collaboration. An exhibition of their work was held in May 1900 at the Fine Art Society. They illustrated Kipling's *Jungle Book*, which was published in 1903. In 1904 they were elected Associates of the Royal Society of Painter Etchers and Engravers.

Charles Maurice Detmold died on the 9th April 1908.

A PIKE PURSUING SMALL FISH. P. 6-1923.

11½ by 21½. Signed, and dated 1902.

The Department of E.I.D. contains three pencil drawings by the above artist.

DEVIS, Anthony Thomas.

Born on the 18th March 1729. Was a brother of Arthur Devis and an uncle of A. W. Devis. Became a teacher of drawing in London. Exhibited at the Free Society of Artists in 1761 and 1763. Was awarded a premium by the Society of Arts in 1763. Exhibited at the Royal Academy in 1772 and 1781. Retired to Albury, near Guildford, in 1780, and died there in 1817.

LANDSCAPE, WITH CHURCH AND CATTLE. 1734-1871.

11¾ by 16¾. Water colour with crayon. Signed, and dated 1772. *William Smith Gift.*

Reproduced facing p. 183 of *Water Colour Painting*, 1918, by A. W. Rich, who gives a criticism of the drawing.

LANDSCAPE, WITH CHURCH AND HOUSES. 149-1890.

9 by 12¾. Signed. *In circulation.*

NOTTINGHAM. (*Fig. 23.*)

598-1892.

12 by 17 $\frac{1}{8}$.

Reproduced facing p. 207 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

VIEW NEAR NOTTINGHAM.

599-1892.

12 by 17 $\frac{1}{8}$.*In circulation.*

The Department of E.I.D. contains a collection of seventy-four small landscape drawings executed by Devis about 1799-1814; most of them consist of pen outlines washed with thin tints of water colour or Indian ink; there are also four other drawings which may be by Devis.

DE WILDE, Samuel.

Born about 1748. Became a student of the Royal Academy in 1769. He painted both in oils and water colours, most of his works being dramatic portraits or scenes from plays. Many of his portraits are at the Garrick Club. He exhibited with the Incorporated Society of Artists from 1776 and at the Royal Academy from 1778 to 1821; he also exhibited at the British Institution and Suffolk Street, his last work appearing in 1832. He died on the 19th January 1832, and was buried in the ground of Whitefield's Tabernacle in the Tottenham Court Road.

GEORGE DAVIES HARLEY (*d.* 1811), ACTOR AND AUTHOR,
AS "KENT" in Shakespeare's *King Lear*. 25-1874.

14 by 9. Signed, and dated 1794.

WILLIAM PARSONS (1736-95), ACTOR, in the *Village Lawyer*.

D. 33.

9 $\frac{1}{4}$ by 7. Black chalk, highly finished in colours. Signed,
and dated 1802. *Dyce Bequest.*

MRS. DAVENPORT (*née* MARY ANN HARVEY) (1765?-1843),
ACTRESS, AS "DAME ASHFIELD" in Morton's *Speed the Plough*. D. 34.

9 $\frac{1}{4}$ by 7. Black chalk, highly finished in colours. Signed, and
dated 1802. *Dyce Bequest.*

MRS. ABINGTON (*née* FRANCES BARTON) (1737-1815), ACTRESS,
AS "CHARLOTTE" in Bickerstaff's *The Hypocrite*.

D. 822.

4 $\frac{3}{4}$ by 3 $\frac{1}{2}$. Pen and Indian ink, washed. *Dyce Bequest.*

MISS MARIA THERESA DE CAMP (afterwards MRS. CHARLES
KEMBLE) (1774-1838), ACTRESS. D. 823.

13 $\frac{1}{8}$ by 8. Chalk tinted. *Dyce Bequest.*

JOHN BANNISTER (1760-1836), ACTOR. D. 824.

13½ by 9½. Chalk. Signed, and dated 1794. *Dyce Bequest.*

The Department of E.I.D. contains studies of amorini and heads, and drawings of ornamental frames for frontispieces, by De Wilde.

DE WINT, Peter.

Born on the 21st January 1784 at Stone, Staffordshire. He was descended from an old and wealthy merchant family of Amsterdam; his father, a doctor, was born at New York but practised at Stone. In 1802 De Wint was placed under John Raphael Smith (*q.v.*), the crayon painter and engraver; here he was a fellow pupil of William Hilton, R.A., whose sister he married. During a part of 1809 he was a Member of the Associated Artists in Water Colours. In the same year he became a student of the Royal Academy, where a few of his works appeared, but he exhibited most often with the Old Water Colour Society, of which he was elected an Associate in 1810 and a Member in 1811. De Wint was a masterly painter of English landscape both in oil and water colours; he developed an original style yet had few followers. He died at 40 Upper Gower Street, London, on the 30th June 1849, and was buried in the ground of the Royal Chapel in the Savoy.

LANDSCAPE, WITH CATTLE. 328.

9½ by 13½. *In circulation.*

THORNBURY CASTLE, GLOUCESTERSHIRE. 329.

18 by 13½. *In circulation.*

THE "STONEBOW": A GATEWAY AT LINCOLN. 476.

21½ by 16½. *In circulation.*

THE CRICKETERS. 515.

22¼ by 34¾. *Ellison Gift.*

G. R. Redgrave, in his *David Cox and Peter De Wint*, 1891, p. 72, says that this drawing represents Ockley Green, with Leith Hill in the distance. Walter Shaw Sparrow, in the Summer number of the *Studio*, 1903, p. W viii, says that De Wint, finding that he could not sell this drawing, strained another piece of paper over its surface to save the outlay on a new stretcher. After his death, when preparations were being made for the sale at Christie's, the hidden water colour was discovered by Mr. Vokins. (*See also* Sir W. Armstrong's *Memoir of Peter De Wint*, 1888, p. 47.) The drawing is perhaps that exhibited as "A Cricket Match" at the Old Water Colour Society in 1815.

NOTTINGHAM. 516.

11½ by 30.

Bought by Mr. Ellison from the artist in 1848. *Ellison Gift.*

- WALTON-ON-THAMES. 517.
 $13\frac{3}{8}$ by 35. *Ellison Gift.*
 Bought by Mr. Ellison from the artist in 1848.
- THE HAY HARVEST. 563.
 $9\frac{3}{4}$ by $17\frac{3}{8}$. *In circulation.*
- LANDSCAPE. 1480-1869.
 $9\frac{3}{4}$ by 16. Signed. *In circulation. Townshend Bequest.*
- LANDSCAPE, WITH WAGGON AND CATTLE. 586-1870.
 $11\frac{1}{4}$ by $16\frac{1}{4}$. *In circulation. Parsons Bequest.*
- A MOUNTAIN TARN. 262-1872.
 $8\frac{5}{8}$ by $12\frac{1}{2}$. *In circulation.*
Given by Mrs. Tatlock, the daughter of the painter.
- FERRY ON THE SEVERN, NEAR TEWKESBURY. 263-1872.
 $11\frac{1}{2}$ by $18\frac{3}{4}$. Dated 1840.
In circulation. Given by Mrs. Tatlock.
- HADDON HALL, DERBYSHIRE. 264-1872.
 11 by $18\frac{1}{8}$. Painted in 1839. *Given by Mrs. Tatlock.*
- SHAP FELS, WESTMORLAND. 265-1872.
 6 by 17. *In circulation. Given by Mrs. Tatlock.*
 Sir Frank Short made a mezzotint after this drawing.
- WILSFORD, LINCOLNSHIRE. 266-1872.
 $12\frac{1}{4}$ by 19. *In circulation. Given by Mrs. Tatlock.*
- RICK-MAKING, NEAR LINCOLN. 267-1872.
 $9\frac{7}{8}$ by $17\frac{3}{4}$. *In circulation. Given by Mrs. Tatlock.*
- REAPERS IN A CORNFIELD, NEAR LINCOLN. 268-1872.
 14 by $20\frac{3}{4}$. *In circulation. Given by Mrs. Tatlock.*
- TUTBURY CASTLE, STAFFORDSHIRE. 269-1872.
 $12\frac{1}{8}$ by $20\frac{1}{2}$. *In circulation. Given by Mrs. Tatlock.*
 This very faded drawing is not in De Wint's usual manner,
 and is perhaps a very early work. It seems to show the influence
 of Girtin.
- VIEW NEAR SALT HILL, BUCKS. 270-1872.
 $11\frac{1}{4}$ by $18\frac{1}{4}$. *In circulation. Given by Mrs. Tatlock.*
- CORNFIELD, WITH LOADED WAGGONS, NEAR LINCOLN. 271-1872.
 $12\frac{1}{4}$ by $20\frac{1}{4}$. *In circulation. Given by Mrs. Tatlock.*
- STACKING HAY, NEAR LINCOLN. 272-1872.
 $12\frac{3}{8}$ by $18\frac{1}{4}$. *In circulation. Given by Mrs. Tatlock.*
- CHURCH ON THE BANK OF A WINDING RIVER. 273-1872.
 6 by $12\frac{1}{4}$. *In circulation. Given by Mrs. Tatlock.*

- WATER MILL, CUMBERLAND. 1019-1873.
32 by 26. *Ellison Gift.*
- VILLAGE IN LINCOLNSHIRE. 1020-1873.
9½ by 14. *Ellison Gift.*
- LINCOLN CATHEDRAL. 1021-1873.
41½ by 31½. *Ellison Gift.*
Painted in 1841. Bought from the artist by Mr. Ellison.
Reproduced in Sir W. Armstrong's *Art in Great Britain and Ireland*, 1909, p. 263.
- A SNOW DRIFT. 1022-1873.
12½ by 29¾. *Ellison Gift.*
Sir Frank Short made a mezzotint after this drawing.
- TORKSEY CASTLE, ON THE TRENT, LINCOLNSHIRE. 3050-1876.
8½ by 15½. *William Smith Bequest.*
Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892.
- COWES CASTLE, ISLE OF WIGHT. 3051-1876.
11½ by 21¾. *William Smith Bequest.*
- LANDSCAPE, WITH CHURCH. 628-1877.
10⅞ by 7¼.
- RIVER SCENE. 1099-1884.
5¼ by 8½. *In circulation.*
- LANDSCAPE, WITH FIGURES ON A BRIDGE OVER A STREAM. 1088-1886.
19¼ by 28. *Dixon Bequest (Bethnal Green Museum).*
- NEAR BEVERLEY, YORKSHIRE, THE MINSTER IN THE DISTANCE. 1195-1886.
25½ by 40½. *Dixon Bequest (Bethnal Green Museum).*
Reproduced in the *Magazine of Art*, vol. xv., p. 243; and in *Water Colours in the Dixon Bequest*, 1923, Plate VII.
- CORNFIELD WITH HARVESTERS. 1201-1886.
11 by 16⅝. *Dixon Bequest (Bethnal Green Museum).*
Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate VIII.
- VIEW FROM GORE LANE, KENSINGTON, SHOWING HOLY TRINITY CHURCH, BROMPTON. 14-1887.
5 by 14.
- VIEW FROM GORE LANE, KENSINGTON, SHOWING ST. LUKE'S CHURCH, CHELSEA. 15-1887.
4½ by 14.

- COURTYARD OF HADDON HALL, DERBYSHIRE. 439-1888.
 $11\frac{1}{2}$ by $18\frac{1}{2}$. *In circulation.*
- CARNARVON CASTLE AND THE MENAI STRAITS. 589-1892.
 12 by $20\frac{1}{2}$. *In circulation.*
- NEWARK CASTLE, NOTTINGHAMSHIRE. 54-1894.
 $12\frac{3}{4}$ by $19\frac{7}{8}$. *In circulation.*
- OLD HOUSES ON THE HIGH BRIDGE, LINCOLN. (*Fig. 67.*)
 179 -1898.
 $15\frac{5}{8}$ by $20\frac{3}{8}$.
 Reproduced in the *Architectural Review*, April 1925, p. 135 ;
 and in colour as an official picture postcard.
 The Museum possesses a similar oil painting, No. P. 58-1921.
 A similar water colour drawing (not an exact replica) by De
 Wint was sold at Christie's, 27th April 1923, lot 102.
- BOLTON ABBEY, YORKSHIRE. 1740-1900.
 $9\frac{5}{8}$ by 29 . *In circulation. Ashbee Bequest.*
- COAST SCENE. 1755-1900.
 $7\frac{3}{4}$ by $13\frac{3}{8}$. *Ashbee Bequest.*
- HOVERINGHAM-ON-TRENT. 1758-1900.
 $13\frac{1}{2}$ by $21\frac{5}{8}$. *Ashbee Bequest.*
- KNEETON, NOTTINGHAMSHIRE. 1758a-1900.
 Nos. 1758-1900 and 1758a-1900 are on either side of the same
 piece of paper.
 $12\frac{1}{4}$ by $21\frac{5}{8}$. *Ashbee Bequest.*
- LANDSCAPE, WITH RIVER AND CHURCH. 1763-1900.
 $18\frac{1}{2}$ by $30\frac{1}{4}$. *Ashbee Bequest.*
- A TIMBER YARD. 1934-1900.
 15 by 23 . *Carr Bequest.*
 Reproduced in the *Christian Science Monitor*, 20th June 1921.
- CARTING BARLEY ON THE TRENT, NEAR BURTON. P. 11-1916.
 $131\frac{5}{16}$ by $22\frac{3}{8}$. *Given by Ralph Thomas, Esq.*
 Reproduced in the *Review of the Principal Acquisitions*, 1916.
- POTTER GATE, LINCOLN. P. 59-1921.
 $11\frac{7}{16}$ by $15\frac{5}{8}$. *Bequeathed by the late Miss H. H. Tatlock.*
 Reproduced in a special number of the *Studio*, 1903.
- CONISBOROUGH CASTLE, YORKSHIRE. P. 60-1921.
 $14\frac{3}{8}$ by $25\frac{1}{8}$. *Bequeathed by the late Miss H. H. Tatlock.*
 Reproduced in a special number of the *Studio*, 1903 ; and in
 A. W. Rich's *Water Colour Painting*, 1918, Plate LIII., facing
 p. 196. The latter book contains a criticism of the drawing.

- WESTMINSTER PALACE, HALL AND ABBEY. P. 61-1921.
 $13\frac{1}{10}$ by $31\frac{5}{8}$. Bequeathed by the late Miss H. H. Tatlock.
 Reproduced in Sir W. Armstrong's *Memoir of Peter De Wint*, 1888; in a special number of the *Studio*, 1903; and facing p. 38 of C. Lewis Hind's *Landscape Painting from Giotto to the Present Day*, vol. ii., 1924.
- GLOUCESTER, 1840. (*Fig. 70.*) P. 62-1921.
 $18\frac{1}{8}$ by $24\frac{1}{2}$. Bequeathed by the late Miss H. H. Tatlock.
 Reproduced in Sir W. Armstrong's *De Wint*, 1888, Plate 17; and in the *Review of the Principal Acquisitions*, 1921.
- AT MINEHEAD, 1841. P. 63-1921.
 $11\frac{9}{10}$ by $18\frac{3}{8}$. Bequeathed by the late Miss H. H. Tatlock.
 Reproduced facing p. 243 of E. B. Lintott's *Art of Water Colour Painting*, 1926.
- LANDSCAPE, WITH CLIFF AND POOL. P. 64-1921.
 $17\frac{3}{32}$ by $24\frac{7}{10}$. Bequeathed by the late Miss H. H. Tatlock.
- *KNARESBOROUGH CASTLE, YORKSHIRE. 1 N.G.
 $11\frac{1}{8}$ by $17\frac{5}{8}$.
 Reproduced facing p. 100 of *Water Colour Painting*, 1918, by A. W. Rich, who gives a critique of the drawing. Sir Frank Short made a mezzotint after it.
- *VIEW NEAR OXFORD. 2 N.G.
 $11\frac{1}{2}$ by $18\frac{1}{8}$.
 Reproduced in Sir W. Armstrong's *Art in Great Britain and Ireland*, 1909, p. 262.
 Sir Frank Short made a mezzotint of this drawing.
- *LINCOLN CATHEDRAL, FROM THE CASTLE MOAT. 3 N.G.
 $15\frac{1}{4}$ by $19\frac{3}{8}$.
- *ROMAN CANAL, LINCOLNSHIRE. 4 N.G.
 $9\frac{3}{8}$ by $21\frac{1}{8}$.
 Reproduced in colours as Plate 39 in Part 7 of *International Art Past and Present*, 1915 (?), published by Virtue and Co. Sir Frank Short made a mezzotint after this drawing.
- *KENILWORTH CASTLE, WARWICKSHIRE. 5 N.G.
 $10\frac{7}{8}$ by $16\frac{3}{8}$.
- *BRAY ON THE THAMES. Sketch for "Bray on the Thames, from the Towing Path," see below. 6 N.G.
 $10\frac{3}{8}$ by $18\frac{1}{4}$.
 Reproduced facing p. 46 of *Water Colour Painting*, 1918, by A. W. Rich, who gives a critique of the drawing.
- *HARVEST TIME, LANCASHIRE. 9 N.G.
 $12\frac{1}{10}$ by $24\frac{3}{8}$.
 Reproduced facing p. 172 of *British Painting*, 1920, by Irene Maguinness; and as an official picture postcard.

* Lent by the National Gallery.

- *COTTAGE AND HARVESTERS. (*Fig. 69.*) 10 N.G.
 $8\frac{1}{2}$ by $14\frac{5}{8}$.
 Sir Frank Short made a mezzotint after this drawing.
- *BRAY ON THE THAMES, FROM THE TOWING PATH. 11 N.G.
 $14\frac{5}{8}$ by $25\frac{1}{2}$.
- *BURNING WEEDS. A sketch. 12 N.G.
 $7\frac{7}{8}$ by $21\frac{3}{8}$.
- *THE TRENT NEAR BURTON. 14 N.G.
 $8\frac{1}{8}$ by $17\frac{1}{10}$.
- *VIEW OF TOURS, FRANCE. 15 N.G.
 $5\frac{7}{8}$ by $12\frac{1}{8}$.
- *BRIDGE OVER A BRANCH OF THE WITHAM, LINCOLNSHIRE. 16 N.G.
 $16\frac{3}{8}$ by $20\frac{5}{16}$.
- *VIEW ON THE EDEN, CUMBERLAND. 17 N.G.
 $4\frac{1}{10}$ by $18\frac{9}{10}$.
- *DISTANT VIEW OF NOTTINGHAM. 18 N.G.
 $5\frac{1}{2}$ by $23\frac{1}{8}$.
- *A HAYFIELD IN YORKSHIRE. 19 N.G.
 $9\frac{1}{2}$ by $12\frac{7}{8}$.
 Sir Frank Short made a mezzotint after this drawing.
- *WESTMORLAND HILLS, BORDERING THE KEN. 20 N.G.
 $5\frac{3}{4}$ by 25.
- *A CORNFIELD. A sketch. 22 N.G.
 6 by $18\frac{3}{4}$.
- LAKE SCENE, CUMBERLAND. 398-1876.
 $6\frac{3}{4}$ by $10\frac{1}{4}$. *Attributed to De Wint.* *In circulation.*
 The Department of E.I.D. contains fifteen water colour drawings by De Wint, three of his sketch-books, and some copies after him.

DIBDIN, C. (?).

- THE ARCH OF THE GOLDSMITHS, ROME. D. 1920-1908.
 $9\frac{5}{8}$ by $13\frac{3}{8}$. *In E.I.D. Given by Sydney Vacher, Esq.*

DIBDIN, Thomas Colman.

Born at Betchworth, Surrey, 22nd October 1810; was a son of Thomas Dibdin, the dramatist, and a grandson of Charles Dibdin. At the age of seventeen he entered the

* Lent by the National Gallery.

service of the General Post Office, but quitted it eleven years later to devote himself to art. He exhibited landscapes and architectural subjects at the Royal Academy, British Institution, Society of British Artists, and elsewhere, from 1831 until his eyesight failed him about 1883. In 1839 he made some drawings for Mrs. Hemans' works and Thomas Bacon's *Oriental Annual*. He published books on drawing and in 1848 *Progressive Lessons in Water Colour Painting*; he executed a series of lithographs after Callcott, which appeared in 1847. In 1850 he painted the Diorama of the Ganges, which was exhibited at the Portland Gallery. He claimed to be the inventor of chromolithography. He died on the 26th December 1893 at Sydenham.

NAVE OF ST. SAVIOUR'S, SOUTHWARK. 798-1877.
25½ by 17¾.

LANDSCAPE, WITH COTTAGE AND RUSTIC BRIDGE. 1177-1886.
14½ by 19½. Signed, and dated 1860.

Dixon Bequest (Bethnal Green Museum).

DICKINSON, Lowes Cato.

Born at Kilburn on the 27th November 1819; son of Joseph Dickinson, a stationer and publisher of lithographs in Bond Street; worked with his father as a lithographer. Sir R. M. Laffan helped him to visit Italy and Sicily, where he resided 1850-53. He was well acquainted with the pre-Raphaelites, F. D. Maurice, Charles Kingsley, and others, and was interested in social reform. With Ruskin and Rossetti he taught drawing at the Working Men's College. In 1860 he assisted in founding the Artists' Rifle Corps. He painted portraits of Queen Victoria, Cobden, Dean Stanley, and other notabilities, and exhibited at the Royal Academy from 1848. He died at All Souls' Place, Hanwell, on the 15th December 1908, and was buried at Kensal Green.

THE LAST WATCH: GENERAL GORDON AT KHARTUM. 180-1896.

A copy by Miss Isabella Keightley from a picture by L. C. Dickinson.

49¾ by 37.

*Bethnal Green Museum.
Given by Miss I. Keightley.*

DICKSEE, Sir Frank, P.R.A., R.I., H.R.S.A., H.R.O.I.

BREAKING THROUGH. (Langham Sketching Club Subject.) D. 1538-1907.

5½ by 8. Signed, and dated 1872.

*In E.I.D.
Given by Mrs. G. E. Combes, for the late W. H. Combes.*

THE BANKER'S DAUGHTER, or THE RUINED MERCHANT.
(Langham Sketching Club Subject.) D. 1539-1907.

6 by 7 $\frac{5}{8}$. Signed.

In E.I.D.

Given by Mrs. G. E. Combes, for the late W. H. Combes.

DIGHTON, Denis.

Born in London in 1792; was a son of Robert Dighton (*q.v.*); in 1807 he became a student at the Royal Academy, where he exhibited from 1811 to 1825, his subjects being mostly battles and military scenes. He also executed some caricatures in his father's manner, but better drawn. The Prince of Wales noticed his ability and gave him a commission in the 90th regiment, but he resigned it, married, and settled in London. In 1815 he became Military Painter to the Prince Regent. He died at St. Servan on the 8th August 1827.

BATTLE PIECE: CAVALRY AND INFANTRY CONTESTING A STREAM. 975-1872.

20 $\frac{5}{8}$ by 27 $\frac{3}{8}$. Signed.

DIGHTON, Robert.

Born in 1752. Was a painter, actor, dramatic writer, singer, and humorist. Exhibited at the Free Society of Artists from 1769 and occasionally at the Royal Academy from 1775 to 1799. In 1793 he brought out a *Collection of Portraits of Public Characters* and thenceforth devoted himself mainly to caricature. He died in Spring Gardens in 1814.

A WINDY DAY—SCENE OUTSIDE THE SHOP OF BOWLES, THE PRINTSELLER, IN ST. PAUL'S CHURCHYARD.

D. 843-1900.

12 $\frac{5}{8}$ by 9 $\frac{5}{8}$.

Reproduced in the *Magazine of Art*, vol. xxv., p. 169; and in colours as the frontispiece to E. B. Chancellor's *The XVIIIth Century in London*, 1920.

The Department of E.I.D. contains a mezzotint engraving of the above picture, No. E. 1356-1906.

DIGHTON, William Edward.

Born in 1822. Studied in London under W. Müller (*q.v.*) and F. Goodall (*q.v.*). Painted landscapes. Exhibited from 1843 at the British Institution, the Royal Academy, etc. Travelled in the East, returning in 1853. Died at Hampstead in September 1853.

THE ISLAND OF PHILÆ, WITH THE KIOSK. P. 6-1919.

14 $\frac{7}{8}$ by 22.*Gift of a Member of the Walpole Society in memory of the glorious battle of Jutland.*

In the middle distance on the left is the columned Kiosk, otherwise called Pharaoh's Bed or the Temple of Trajan. In the background on the extreme left is the southern pylon of the Temple of Isis.

DILLON, Frank, R.I.

Born in London on the 24th February 1823, the son of a silk mercer; studied at the Royal Academy Schools and under James Holland (*q.v.*). Exhibited from 1850 to 1907 at the Royal Academy, British Institution, and New Water Colour Society. Painted landscapes, etc. Travelled in Spain, Italy, Egypt, Japan, etc. Was a Member of the Dudley Gallery, and from 1882 a Member of the Royal Institute of Painters in Water Colours; was also a Member of the (Royal) Institute of Painters in Oil Colours. Was a friend of Mazzini. Died on the 2nd May 1909 at 13 Upper Phillimore Gardens, Kensington.

LOGGIA OF THE SUMMER RECEPTION ROOM (MAKAD) IN THE HOUSE OF THE MEMLUK RADUAN BEY, CAIRO.

852-1900 (E. 5852-1910).

11 $\frac{1}{2}$ by 17 $\frac{3}{4}$.*In E.I.D.*

INTERIOR OF THE HOUSE OF THE MUFTI SHEIKH EL MAHADI, CAIRO.

853-1900 (E. 5853-1910).

12 by 18 $\frac{1}{2}$.*In E.I.D.*

RECEPTION ROOM (MANDARAH) IN THE HOUSE OF THE MEMLUK RADUAN BEY, CAIRO.

854-1900.

16 $\frac{7}{8}$ by 11 $\frac{3}{8}$. Signed.*In circulation.*

RECEPTION ROOM (MANDARAH) IN THE HOUSE OF THE SHEIKH SÂDÂT, CAIRO.

855-1900 (E. 5854-1910).

17 $\frac{1}{2}$ by 11 $\frac{1}{4}$. Dated 1873.*In E.I.D.*

COURTYARD (AL-HÔSH) IN THE HOUSE OF THE SHEIKH SÂDÂT, CAIRO.

856-1900.

17 by 11 $\frac{3}{4}$. Dated 1873.*In circulation.*

RECESS IN THE RECEPTION ROOM IN THE HOUSE OF THE MUFTI SHEIKH EL MAHADI, CAIRO.

857-1900.

13 $\frac{1}{4}$ by 9 $\frac{7}{8}$.

AN INTERIOR (THE EASTERN END) IN THE HOUSE OF THE MUFTI SHEIKH EL MAHADI, CAIRO.

858-1900.

17 $\frac{1}{2}$ by 11 $\frac{5}{8}$.

APARTMENT IN THE HOUSE OF THE SHEIKH SÂDÂT, CAIRO. 859-1900.

11 $\frac{3}{8}$ by 15 $\frac{5}{8}$. Dated (18)73. *In circulation.*

LOGGIA OF THE SUMMER RECEPTION ROOM (MAKAD) IN THE HOUSE OF THE MEMLÛK RADUAN BEY, CAIRO.

860-1900.

15 $\frac{5}{8}$ by 10 $\frac{1}{4}$. *In circulation.*

EXTERIOR OF THE HOUSE OF THE MEMLÛK RADUAN BEY, CAIRO. 861-1900.

11 $\frac{5}{8}$ by 16. Signed, and dated 1870.

APARTMENT IN THE HAREM OF THE SHEIKH SÂDÂT, CAIRO. 862-1900 (E. 5855-1910).

18 $\frac{5}{8}$ by 13 $\frac{1}{8}$. *In E.I.D.*

The Department of E.I.D. contains drawings in pencil, etc., by F. Dillon.

DITCHFIELD, Arthur.

Born in London in 1842; studied at Leigh's School and in 1861 at the Royal Academy; exhibited from 1864 to 1886 at the Royal Academy, British Institution, Suffolk Street, the Institute (now the Royal Institute), and elsewhere; travelled in Spain, Italy, Algiers, Egypt, etc. Painted landscapes in oil and water colours. Died in 1888.

LANDSCAPE, WITH WATER. 1814-1888.

11 $\frac{3}{4}$ by 19 $\frac{1}{4}$. Charcoal. Signed, and dated 1871. *Bequeathed by the painter.*

LANDSCAPE, WITH BOAT AND SWANS. 1815-1888.

12 $\frac{1}{4}$ by 17. Charcoal. Signed, and dated 1871. *Bequeathed by the painter.*

LANDSCAPE, WITH BRIDGE OVER A RIVER. 1816-1888.

13 by 22 $\frac{1}{2}$. Charcoal. *Bequeathed by the painter.*

LANDSCAPE, WITH RIVER AND CATTLE. 1817-1888.

9 $\frac{3}{4}$ by 17. Charcoal. Signed, and dated (18)85. *Bequeathed by the painter.*

LANDSCAPE, WITH RIVER AND CATTLE. 1818-1888.

11 $\frac{3}{4}$ by 21 $\frac{3}{4}$. Charcoal. Signed, and dated 1885. *Bequeathed by the painter.*

ROCKY DINGLE, WITH STREAM AND DEER. 1829-1888.

10 $\frac{1}{4}$ by 15. *In circulation. Given by Mrs. J. L. Roget.*

COAST SCENE, ST. RAPHAEL, FRANCE. 1830-1888.

12 $\frac{1}{2}$ by 19 $\frac{1}{4}$. Dated 1882. *Given by Mrs. J. L. Roget.*

LA CAVA, NEAR SALERNO, ITALY. 1831–1888.

19 $\frac{1}{4}$ by 12 $\frac{1}{2}$. Signed, and dated (18)84.

Given by Mrs. J. L. Roget.

TAORMINA, NEAR MESSINA, SICILY. 1832–1888.

12 $\frac{1}{2}$ by 19 $\frac{1}{2}$. Signed, and dated 1884.

In circulation. Given by Mrs. J. L. Roget.

DIXON, Charles, R.I.

OFF BLACKWALL. E. 722–1922.

7 $\frac{7}{8}$ by 12 $\frac{3}{8}$. Signed, and dated 1911.

In E.I.D. Bequeathed by Charles Poland, Esq.

DIXON, Robert.

Born at Norwich in 1780. Was for a time a scene painter at the local theatre. Exhibited at the Royal Academy in 1798, and contributed to the Norwich exhibitions from 1805 to 1810; became Vice-President of the Norwich Society in 1809. Painted landscapes, architectural subjects, compositions, and rural scenes, and published in 1810–11 *Norfolk Scenery*—thirty-six views drawn and etched by himself. Died on the 1st October 1815.

In the Library of the Museum, in a volume relating to the Associated Artists, are seven letters written by Dixon.

FARMYARD, WITH FIGURES AND CATTLE. 796–1877.

22 $\frac{1}{2}$ by 28. Signed, and dated 1809.

Reproduced as Plate LXXIV. of the special number of the *Studio* on the Norwich School, 1920.

DOBBIN, John.

Exhibited from 1842 to 1884 at the Royal Academy, Society of British Artists, and elsewhere; his subjects include landscapes from Scotland, France, Spain, etc. Two views by him are lithographed in J. P. Lawson's *Scotland Delineated*.

THE COURT OF LIONS IN THE ALHAMBRA, GRANADA.

1674–1871.

38 by 30. Signed.

Given by the painter.

From a sketch made in 1859.

DOBSON, William Charles Thomas, R.A., R.W.S.

Born at Hamburg in 1817; was the son of a British merchant; was educated in London; studied at the British Museum, and from 1836 at the Royal Academy where he

was noticed by Eastlake. He first held a post in the Government School of Design at Somerset House, and in 1843 was transferred to the headmastership of the Birmingham School of Art. In 1842 he became a Member of the Etching Club. He exhibited at the Royal Academy from 1842 to 1894, also at Suffolk Street and the Old Water Colour Society. Resigning his post in 1845, he went to Italy and thence to Germany; here he spent several years and was influenced by the "Nazarene School." On his return he devoted himself to painting religious subjects, and his works became popular through engravings. He was elected A.R.A. in 1860, R.A. in 1871, an Associate of the Old Water Colour Society in 1870, and a Member in 1875; in 1895 he became an Honorary Retired Academician. He died at Ventnor on the 30th January 1898.

HEAD OF A GIRL.

1176-1886.

18½ by 14½. Signed, and dated 1880.

*Dixon Bequest (Bethnal Green Museum).*Reproduced in the *Magazine of Art*, vol. xv., p. 247.

DODD, Charles Tattershall.

Born at Tonbridge on the 11th January 1815. Was awarded a silver medal in 1835-36, for a landscape in oil, by the Society for the Encouragement of Arts and Manufactures. Practised landscape painting in oil and water colours. His subjects are mostly views of Kent, Sussex, and Wales. He exhibited from 1832 at the British Institution, Royal Academy (1847-59), and Suffolk Street. He taught drawing at Tunbridge Wells, and was appointed drawing master at Tonbridge School in 1837, a post which he held till his death. He published some lithographs and illustrated books of local interest. He died at Tunbridge Wells on the 27th November 1878.

OLD BARN, RUSTHALL COMMON, NEAR TUNBRIDGE WELLS.

612-1886.

21 by 28. Signed, and dated 1874.

In circulation.

OLD BARN, RUSTHALL COMMON, NEAR TUNBRIDGE WELLS.

613-1886.

19½ by 26¾.

In circulation.

LANDSCAPE COMPOSITION, WITH A CASTLE IN THE DISTANCE.

P. 15-1924.

20½ by 28¾. Signed, and dated 1840.

Bequeathed by the late Howard D. L. Galton, Esq.

OLD LONDON BRIDGE. An imaginary view prior to the removal of the houses. P. 16—1924.

21 $\frac{25}{32}$ by 29 $\frac{33}{32}$. Signed, and dated 1841 or 1844.

Bequeathed by the late Howard D. L. Galton, Esq.

Joseph Josiah Dodd, the artist's elder brother, made a similar water colour drawing in 1846.

DODGSON, George Haydock.

Born at Liverpool on the 16th August 1811. Early in life he entered the office of George Stephenson, the railway engineer, but left it to take up art. He exhibited from 1835 to 1880, chiefly at the two Water Colour Societies, but occasionally at the Royal Academy, British Institution, and Suffolk Street. He was elected an Associate of the New Water Colour Society (now the Royal Institute) in 1842 and a Member in 1844, but he resigned in 1847; he became an Associate of the Old Society in 1848 and a Member in 1852. His subjects are chiefly English landscapes. He died on the 4th June 1880, at 28 Clifton Hill, St. John's Wood, London.

INTERIOR OF A CATHEDRAL. 1464—1869.

13 by 19 $\frac{3}{4}$.

In circulation. Townshend Bequest.

“ SOLITUDE ” : VIEW OF NEWGATE STREET, LOOKING EAST,
SHOWING THE OLD PRISON AND ST. PAUL'S.

156—1883.

7 $\frac{5}{8}$ by 9 $\frac{1}{4}$.

WINTER LANDSCAPE : SUNSET. 1098—1886.

8 $\frac{7}{8}$ by 12 $\frac{3}{4}$.

Dixon Bequest (Bethnal Green Museum).

SNOWDON FROM THE VALLEY. 1163—1886.

12 $\frac{1}{4}$ by 19 $\frac{1}{8}$. Signed, and dated (18)64.

Dixon Bequest (Bethnal Green Museum).

A STATELY LANDING-PLACE, WITH FIGURES AND BARGE.

1223—1886.

14 $\frac{3}{8}$ by 27.

Dixon Bequest (Bethnal Green Museum).

For an engraving of this or a similar painting by Dodgson see Chatto's *History and Art of Wood Engraving*, 1848.

RICHMOND, YORKSHIRE. 1229—1886.

16 $\frac{3}{4}$ by 27 $\frac{5}{8}$. Signed, and dated (18)76.

Dixon Bequest (Bethnal Green Museum).

A REACH ON THE THAMES, NEAR GORING. 1796—1888.

13 by 19 $\frac{1}{2}$.

Bequeathed by Arthur Ditchfield, Esq.

KNOLE PARK, NEAR SEVENOAKS, KENT. 389—1891.

13 $\frac{1}{8}$ by 19 $\frac{7}{8}$. Signed, and dated (18)63.

In circulation. Prescott Hewett Gift.

- KNOLE PARK, NEAR SEVENOAKS, KENT: EVENING.** 390-1891.
 $13\frac{5}{8}$ by $20\frac{1}{8}$. Signed, and dated 1876.
In circulation. Prescott Hewett Gift.
- ON THE COAST OF YORKSHIRE.** 391-1891.
 $13\frac{3}{8}$ by $19\frac{7}{8}$. Signed, and dated (18)72.
In circulation. Prescott Hewett Gift.
- RICHMOND CASTLE, YORKSHIRE.** 22-1900.
 $12\frac{1}{4}$ by $18\frac{1}{2}$. Signed, and dated 1876.
Given by James Orrock, Esq., R.I.
- THE BITE: TWO BOYS FISHING.** 26-1900.
 $12\frac{1}{4}$ by $18\frac{1}{2}$. Signed, and dated 1870.
Given by James Orrock, Esq., R.I.
- CROSSING THE BROOK.** 38-1900.
 $8\frac{3}{4}$ by 12. *Given by James Orrock, Esq., R.I.*
- THE COAST OF GOWER, SOUTH WALES.** 1772-1900.
 10 by $16\frac{1}{2}$. Signed, and dated 1879. *Ashbee Bequest.*
- A CORNFIELD.** D. 1896-1889.
 $4\frac{5}{8}$ by 13. *In E.I.D.*

DONALDSON, Andrew Brown.

Born in London in 1840. Studied at the Royal Academy Schools. Exhibited at the Royal Academy and British Institution about 1862-98. Painted historical subjects, altar pieces, and water colour views of towns.

- VILLA BORGHESE, ROME.** 518-1869.
 $4\frac{1}{8}$ by $12\frac{3}{8}$.
- LLANGOLLEN.** A.L. 5804.
 $5\frac{7}{16}$ by $12\frac{3}{16}$. *In E.I.D.*

DORRELL, Edmund.

Born at Warwick in 1778; was brought up by his uncle a doctor, who intended him for his own profession, but assisted him in studying art. Dorrell became a student of the Royal Academy in 1797, and practised in London as a water colour painter, his subjects being mainly landscapes and rustic scenes; he exhibited from 1807 to 1836 at the Royal Academy, Society of British Artists, and Old Water Colour Society; he became an Associate of the last-named society in 1809, and a Member the same year, but resigned in 1812. He died in London on the 28th February 1857.

- ON THE THAMES.** 606.
 $12\frac{3}{4}$ by $20\frac{1}{4}$.

LANDSCAPE, WITH COTTAGE AND FIGURES : A CHURCH IN
THE DISTANCE. 265-1875.

12 by $18\frac{3}{8}$. *In circulation. Given by Miss Jane Dorrell.*

FISHERMEN AND BOATS, NEAR MOUNT EDGE CUMBE, CORN-
WALL. 266-1875.

17 by $22\frac{1}{2}$. *Given by Miss Jane Dorrell.*

CROWHURST, NEAR HASTINGS. 267-1875.

$6\frac{3}{8}$ by 9. *In circulation. Given by Miss Jane Dorrell.*

VIEW FROM BOX HILL, DORKING. 268-1875.

$5\frac{3}{8}$ by 9. *In circulation. Given by Miss Jane Dorrell.*

LANDSCAPE SKETCH, WITH CATTLE. 150-1890.

$7\frac{3}{4}$ by 6. *In circulation.*

ROAD SCENE NEAR BORROWDALE. P. 58-1920.

$9\frac{5}{8}$ by $12\frac{1}{2}$.

The truncated watermark date appears to be 1804.

LANDSCAPE AND FIGURES : SCENE IN WINDSOR FOREST. P. 9-1926.

$17\frac{1}{2}$ by $14\frac{5}{16}$. Signed at the back.

D'ORSAY, Count Alfred Guillaume Gabriel.

Born in 1798 or 1801 at Paris ; was the son of an officer of the French Republic and Empire. When about twenty years old, he entered the army, and though he inclined to the Imperialist party, he served in the Bourbons' body-guard. In 1821 he visited England. While his regiment was quartered at Valence he met the Earl of Blessington, whose daughter he married. He spent much time in London, and exhibited from 1843 to 1848 at the Royal Academy and Suffolk Street. In 1852 he was appointed Director of Fine Arts by Prince Louis Napoleon. He executed some sculptures. He died at Paris in 1852.

GEORGE GORDON, SIXTH LORD BYRON (1788-1824), POET. F. 60.

$8\frac{3}{8}$ by $6\frac{1}{2}$. Pencil, slightly coloured. Signed.

Forster Bequest.

Probably sketched at Genoa, 1823.

DOUGLAS, Sir William Fettes, P.R.S.A.

Born at Edinburgh on the 12th March 1822 ; was the son of an accountant and amateur water colour painter ; became a pupil at the Royal High School and subsequently a student at the University ; was in business for ten years, but devoted

his leisure to the study of art. Exhibited from 1843 at the Royal Scottish Academy, and was successively elected an Associate (1851), an Academician (1854), Secretary (1869), and President (1882). Visited Italy in 1857. Occasionally exhibited in London at the Royal Academy (1862-75), etc. Was appointed Curator of the National Gallery of Scotland in 1877, and was knighted in 1882. He painted both in oils and water colours. His subjects are largely romantic, antiquarian and occult, but include genre and historical scenes, and landscapes. He died at Newburgh, N.B., on the 20th July 1891, and was buried at St. Cyrus.

LANDSCAPE, WITH ROCKY STREAM. P. 51-1921.

8 $\frac{9}{16}$ by 14 $\frac{1}{16}$. Signed, and dated 1886.

DOWNMAN, John, A.R.A.

Born in 1750, the fifth son of an attorney. Went to school at Ruabon. Came early to London, where he studied under Benjamin West (*q.v.*), and from 1769 at the Royal Academy. He exhibited at the Free Society of Artists in 1768 and at the Royal Academy from 1770 to 1819. He was a very prolific painter of portraits, many of which he drew in pencil or charcoal and then tinted. He also painted figure subjects and portraits in oil. In 1777 he was practising at Cambridge. He was elected A.R.A. in 1795, visited Plymouth in 1806, practised at Exeter in 1807, and after again working in London, settled at Chester about 1818. He died at Wrexham, Denbighshire, on the 24th December 1824.

THE SYBARITE. 844-1883.

27 $\frac{1}{2}$ by 34. Signed, and dated 1805.

Illustration of a poem by Isaac D'Israeli.

MR. T. D. WALTER. D. 206-1906.

Oval, 8 $\frac{1}{16}$ by 6 $\frac{1}{2}$. Signed, and dated 1780.

LADY HILDYARD. Probably Mary, daughter of Sir Edward Dering, Bart., and wife of Sir Robert D'Arcy Hildyard, Bart. (*d.* 1814), High Sheriff of Yorkshire. (*Fig.* 31.)

D. 709-1907.

Oval, 8 by 6 $\frac{9}{16}$. Signed, and dated 1792.

PORTRAIT OF FREDERICK, SECOND EARL OF GUILDFORD (1732-92). P. 4-1923.

Sight measure, oval, 8 by 6 $\frac{1}{2}$. Water colour and charcoal. Signed, and dated 1780. *The Alfred Williams Hearn Gift.*

The pink colour of the face is on the back of the drawing, and some of the principal lines of the coat, etc., are pencilled on the back also.

DOYLE, Richard.

Born in 1824; was the son of John Doyle, a miniature painter of Dublin, who settled in London and became famous as a political caricaturist under the initials "H. B." Richard Doyle's *Journal* (brought out by J. H. Pollen after his death) showed his remarkable power as a youth of fifteen or sixteen. He first became publicly known by his contributions to *Punch*, and was the designer of its present title-page. He illustrated works by Thackeray, Dickens, Ruskin, etc., contributed drawings to the *Cornhill Magazine*, and painted fanciful and weird compositions in water colours. He died at 7 Finborough Road, S.W., on the 11th December 1883.

THE WITCH'S HOME, No. 1. "BROOM WAITING: COMING OUT." Scene taken from a sketch made in Canna, a small island on the west coast of Scotland. The Cuchullin hills in the Isle of Skye are seen in the distance.

334-1880.

13 $\frac{3}{4}$ by 20. Signed, and dated 1875.*In circulation.*

THE WITCH'S HOME, No. 2. "SHE'S OFF!" Scene taken from a sketch made in Canna, a small island on the west coast of Scotland. In the distance is the Isle of Skye.

335-1880.

13 $\frac{3}{4}$ by 20. Signed, and dated 1875.

THE MANNERS AND CUSTOMS OF MONKEYS. (Durfur, Africa.)

336-1880.

9 $\frac{1}{2}$ by 17 $\frac{3}{4}$. Signed, and dated 1877.

WOOD ELVES HIDING AND WATCHING A LADY. 1207-1886.

5 $\frac{1}{8}$ by 13 $\frac{3}{4}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

The Department of E.I.D. contains a pen drawing on wood blocks by R. Doyle.

DRUMMOND, James, R.S.A.

Born in 1816, the son of an Edinburgh merchant. On leaving school he drew for Captain Brown, a writer on ornithology; he then taught drawing for a time and subsequently studied under Sir W. Allan at the School of Design. He exhibited genre and historical subjects from 1835 at the Royal Scottish Academy, of which he became an Associate in 1845, Member in 1852, and Librarian in 1857. In 1868 he became curator of the National Gallery of Scotland. He was a prominent Member of the Royal Scottish Society of Antiquaries. He died at Edinburgh on the 12th August 1877.

HEAD OF AN OLD WOMAN. 1192-1886.

11 $\frac{7}{8}$ by 9 $\frac{1}{2}$. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

DUDLEY, T.

SOUTH-WEST VIEW OF YORK MINSTER FROM THE RIVER.

E. 1054-1918.

10 by 7. Signed, and dated 1879.

In E.I.D. Given by Arthur Myers Smith, Esq.

HOLY TRINITY CHURCH, GOODRAMGATE, YORK.

E. 1055-1918.

8 $\frac{3}{4}$ by 12. Signed, and dated 1880.

In E.I.D. Given by Arthur Myers Smith, Esq.

DUFFIELD, Mrs. William, R.I., née Mary Elizabeth Rosenberg.

Born at Bath, 2nd April 1819; was a daughter of the painter Thomas Elliott Rosenberg and a granddaughter of the silhouettist Charles Christian Rosenberg. She became a painter of flowers, and in 1834 was awarded a silver medal by the Society of Arts. She exhibited from 1848 to 1912. She married William Duffield, a flower painter, in 1850. In 1861 she was elected a Member of the (Royal) Institute of Painters in Water Colours. She wrote a treatise on flower painting which went through several editions. She died in January 1914.

ROSES AND LILIES.

P. 10-1913 (E. 1868-1920).

17 $\frac{3}{32}$ by 22 $\frac{9}{32}$. Signed.

In E.I.D. Given by the artist.

DULAC, Edmund.

THE ENTOMOLOGIST'S DREAM.

E. 655-1922.

10 $\frac{3}{8}$ by 11 $\frac{3}{8}$. Signed, and dated (19)09.

In E.I.D.

Given by C. D. Rotch, Esq., through the National Art Collections Fund.

DUNCAN, Edward, R.W.S.

Born in London in 1803. He early showed artistic ability and was articled to Robert Havell, the aquatint engraver. While with him he studied and copied the works of W. Havell (*q.v.*). Subsequently, however, he gave up engraving and became a water colour painter; he exhibited from 1830 to 1882, chiefly at the Water Colour Societies, but occasionally at the Royal Academy (1846-73), British Institution and

Suffolk Street; in 1833 he became a Member of the New Water Colour Society (now the Royal Institute), but resigned in 1847; he was elected an Associate of the Old Society in 1848 and a Member in 1849. His marine subjects constitute his most important works. He died at 36 Upper Park Road, Haverstock Hill, on the 11th April 1882.

CARTING SEAWEED ON THE COAST OF GUERNSEY.

1023-1873.

15 $\frac{1}{4}$ by 27 $\frac{1}{4}$. Signed, and dated 1853.

Ellison Gift.

ISLE OF WIGHT: THE CHANNEL FLEET COMING OUT OF PORTSMOUTH.

3061-1876.

14 by 20 $\frac{3}{8}$. Signed, and dated 1859. *William Smith Bequest.*

SEAWEED GATHERING IN GUERNSEY.

1121-1886.

26 $\frac{1}{2}$ by 46. Signed, and dated 1862.

Dixon Bequest (Bethnal Green Museum).

ON THE RIVER YARE, NORFOLK.

1220-1886.

11 $\frac{1}{2}$ by 24. Signed, and dated 1858.

Dixon Bequest (Bethnal Green Museum).

Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate XIV.

KENILWORTH CASTLE BY MOONLIGHT.

1226-1886.

15 $\frac{1}{4}$ by 24 $\frac{5}{8}$. Signed, and dated 1860.

Dixon Bequest (Bethnal Green Museum).

THE HARVEST MOON.

1227-1886.

19 $\frac{1}{2}$ by 29 $\frac{1}{2}$. Signed, and dated 1855.

Dixon Bequest (Bethnal Green Museum).

THE BASS ROCK IN THE FIRTH OF FORTH, WITH SHIPS AND FISHING SMACKS.

132-1889.

17 $\frac{5}{8}$ by 37 $\frac{3}{4}$. Signed, and dated 1865.

WRECKERS AT WORK IN RHOSILLY BAY, COAST OF GOWER, SOUTH WALES.

237-1890.

10 $\frac{3}{4}$ by 28 $\frac{1}{2}$. Signed, and dated 1852.

Bequeathed by Miss Eleanor Robinson.

GILLINGHAM ON THE MEDWAY, KENT.

392-1891.

11 $\frac{1}{2}$ by 23 $\frac{1}{4}$. Signed, and dated 1864.

In circulation. Prescott Hewett Gift.

SUNSET EFFECT, ISLE OF MAN.

D. 2275-1885.

9 $\frac{1}{16}$ by 11 $\frac{5}{8}$.

In E.I.D.

STUDY OF SURF AT HASTINGS.

D. 2276-1885.

8 $\frac{1}{16}$ by 13 $\frac{5}{16}$. Dated 1872.

In E.I.D.

LIGHTSHIP ON THE GOODWINS.

D. 1897-1889.

4 $\frac{1}{16}$ by 10 $\frac{1}{8}$.

In E.I.D.

LANDSCAPE, GUERNSEY.

D. 1898–1889.

9 $\frac{3}{10}$ by 13 $\frac{5}{10}$. Signed, and dated 1852 (?).*In E.I.D.*

The Department of E.I.D. contains thirty-nine other drawings, in pencil, etc., by Duncan.

DYCE, The Rev. Alexander, M.A.

An amateur painter, born in George Street, Edinburgh, on the 30th June 1798; was the son of a lieutenant-general in the service of the East India Company, and a cousin of William Dyce, R.A. He was educated at Edinburgh High School and at Exeter College, Oxford, where he graduated in 1819. Having taken holy orders, he held two curacies between 1822 and 1825; then he settled in London and devoted himself to literary work. His editions of Beaumont and Fletcher, Marlowe, and Shakespeare are well known. He died at 33 Oxford Terrace, London, on the 15th May 1869, bequeathing a rich library and art collection to the South Kensington Museum (now the Victoria and Albert Museum).

AN ORIENTAL VASE, WITH FLOWERS.

D. 974.

13 $\frac{1}{2}$ by 11. Signed, and dated 1820.*Dyce Bequest.*

A ROSE AND FRENCH MARIGOLD, etc. Unfinished.

D. 975.

11 by 12 $\frac{3}{4}$.*Dyce Bequest.*

A BLUE BELL.

D. 976.

9 $\frac{1}{2}$ by 7 $\frac{5}{12}$.*Dyce Bequest.*

A FLOWER WITH PETALS CLOSED AND DROOPING.

D. 977.

11 $\frac{1}{2}$ by 9 $\frac{1}{4}$.*Dyce Bequest.*

NINE BUTTERFLIES.

D. 978.

7 $\frac{1}{2}$ by 10 $\frac{7}{12}$.*Dyce Bequest.*

The Dyce Collection also contains four drawings in sepia, chalk, and pencil by the Rev. Alexander Dyce.

DYCE, William, R.A., A.R.S.A.

A scholar and musician, and a mythological, historical, and scriptural painter, born at Aberdeen in 1806; was educated at Marischal College; studied at the Royal Scottish Academy; exhibited at the Royal Academy from 1827. After two prolonged visits to Rome he settled at Edinburgh in 1830 and became an Associate of the Scottish Academy in 1835. Dyce painted in fresco for the Houses of Parliament "The Baptism of King Ethelbert" and part of a

"King Arthur" Series. He was elected A.R.A. in 1844 and R.A. in 1848. He was a writer on State art-education, and was placed at the head of the Government Schools of Design. He died at Streatham on the 14th February 1864, and was buried in Streatham Churchyard.

STUDIES FOR THE FRESCO OF "THE BAPTISM OF KING
ETHELBERT." 164, 164* (E. 1795, 1796-1910).

7 $\frac{1}{4}$ by 5 $\frac{5}{8}$ and 10 by 7 $\frac{1}{4}$. Chalk. Signed. *In E.I.D.*

HEAD FROM THE CARTOON FOR "NEPTUNE GIVING TO
BRITANNIA THE EMPIRE OF THE SEA." Painted in
fresco for Her Majesty Queen Victoria at Osborne.

166 (E. 2971-1910).

18 $\frac{3}{4}$ by 12 $\frac{1}{4}$. Charcoal. Signed. *In E.I.D.*

STUDY FOR PICTURE: CONSECRATION OF ARCHBISHOP
PARKER. 167 (E. 1797-1910).

6 $\frac{1}{4}$ by 8 $\frac{1}{2}$. Chalk. Signed. *In E.I.D.*

"DESIGN" PERSONIFIED AS A FEMALE FIGURE. 168.

Drawing prepared for the cover of the Government Schools
of Design Drawing Book.

8 $\frac{7}{8}$ by 6 $\frac{3}{8}$. Pen and ink. Signed. *In E.I.D.*

LIFE STUDY OF AN INDIAN. 173.

22 $\frac{1}{8}$ by 15 $\frac{1}{4}$. Chalk. Signed, and dated 1844.

In E.I.D.

GLENLAER, DUMFRIESSHIRE. 174.

7 $\frac{5}{8}$ by 12 $\frac{3}{4}$. Signed.

A DEMONIAK BOY. 237-1876.

14 $\frac{1}{2}$ by 9 $\frac{3}{4}$. Pencil, tinted. *In E.I.D.*

A detail, copied from a fresco by Domenico Zampieri (Domeni-
chino) in the chapel of St. Nilus in the monastery of Grotta
Ferrata, near Rome.

STUDY OF WATER LILIES AND OTHER PLANT FORMS.

446-1888.

8 $\frac{1}{4}$ by 13 $\frac{1}{4}$.

GOAT FELL, ISLE OF ARRAN. 447-1888.

8 by 13 $\frac{1}{4}$.

In circulation.

LANDSCAPE, WITH GRASS-COVERED TRACK: HILLS IN BACK-
GROUND. 448-1888.

8 $\frac{1}{4}$ by 5 $\frac{3}{4}$.

UNFINISHED DESIGN FOR A WALL DECORATION.

A.L. 4366.

14 by 11 $\frac{1}{4}$.

In E.I.D.

The Department of E.I.D. also contains some additional
drawings and designs by W. Dyce, R.A.

EAST, Sir Alfred, R.A., P.R.B.A., R.E.

Born at Kettering 15th December 1849; was for a time in business at Glasgow, where he attended the Glasgow School of Art, and studied under Robert Greenlees. Subsequently he studied at Paris under Tony Fleury and Bouguereau, and was influenced by the Barbizon movement. After working for a time at Glasgow, whence he first exhibited at the Royal Academy in 1883, he settled in London. He was one of the earliest Members of the Royal Society of Painter Etchers and Engravers. In 1889 he toured in Japan. In 1899 he was elected A.R.A., in 1913 R.A., and in 1906 President of the Royal Society of British Artists; he was knighted in 1910. He also held various foreign distinctions. He painted landscapes in oil and water colours and was also an etcher. He died in London at 67 Belsize Park on the 28th September 1913, and was buried at Kettering.

- LAKE BIWA, JAPAN. 393-1891.
10 by 14 $\frac{1}{4}$. Signed. *Prescott Hewett Gift.*
- SHRINE OF THE FOXES, KYŌTO. P. 21-1917.
13 $\frac{1}{10}$ by 9 $\frac{1}{10}$. Signed. *Bequeathed by Henry L. Florence, Esq.*
- THE ENTRANCE TO THE TEMPLE OF KIYOMIZU-DERA, KYŌTO,
WITH PILGRIMS ASCENDING. P. 44-1917.
14 $\frac{1}{2}$ by 10 $\frac{9}{16}$. Signed. *Bequeathed by Henry L. Florence, Esq.*
- LAGO MAGGIORE FROM STRESA, showing the Isola Bella, and
in the distance the Isola dei Pescatori and Baveno. P. 6-1918.
10 $\frac{7}{8}$ by 15 $\frac{1}{8}$. Signed. Painted in the spring of 1897.
Given by R. Clarke Edwards, Esq.
Reproduced in the *Review of the Principal Acquisitions*, 1918.
- CARNIVAL AT ALGECIRAS. P. 7-1918.
5 $\frac{9}{16}$ by 7 $\frac{9}{16}$. Signed. *Given by R. Clarke Edwards, Esq.*
- SCENE AT ALGECIRAS. P. 8-1918.
5 $\frac{1}{4}$ by 7 $\frac{9}{16}$. Signed. *Given by R. Clarke Edwards, Esq.*
- LAC DU BOURGET, NEAR AIX-LES-BAINS. P. 9-1918.
12 $\frac{1}{2}$ by 17. Signed. *Given by R. Clarke Edwards, Esq.*
- CHÂTEAU GAILLARD, ON THE SEINE. P. 17-1919.
9 $\frac{9}{16}$ by 13 $\frac{11}{16}$.
- A SWISS LAKE. P. 18-1919.
9 $\frac{3}{16}$ by 14 $\frac{1}{16}$.
- A SPANISH CARNIVAL, ALGECIRAS. P. 19-1919.
10 $\frac{9}{16}$ by 14 $\frac{7}{16}$.

ROCKINGHAM.

P. 20-1919 (E. 3652-1919).

Sight measure, $11\frac{5}{10}$ by $14\frac{7}{10}$. Pencil. Signed, and dated 1904. *In E.I.D.*

ON THE SEVERN.

P. 21-1919 (E. 3653-1919).

12 by 15. Pencil.

*In E.I.D.*Reproduced on p. 75 of Sir Alfred East's *Brush and Pencil Notes*, 1914.

A CORNER OF THE PARK, AIX-LES-BAINS : MORNING.

P. 22-1919 (E. 3654-1919).

12 by 15. Pencil.

*In E.I.D.*Reproduced on p. 39 of Sir Alfred East's *Brush and Pencil Notes*, 1914.

THE BRIDGE OF ALCÁNTARA AT TOLEDO.

P. 10-1920.

 $9\frac{5}{8}$ by $13\frac{1}{4}$. Signed.Reproduced in colour facing p. 38 of *Brush and Pencil Notes in Landscape*, 1914, by Sir Alfred East ; a pencil study for the water colour is reproduced on p. 38.

ON THE LOIRE : MORNING.

P. 11-1920.

 $9\frac{5}{8}$ by $13\frac{1}{4}$.

THE VIADUCT, ALGECIRAS.

P. 12-1920.

7 by $9\frac{1}{8}$. Signed.

CUTTING TIMBER, AIX-LES-BAINS.

P. 13-1920.

Sight measure, $6\frac{7}{8}$ by $8\frac{1}{8}$. Signed, and dated (MCM)XV.

MARBLE QUARRY, PROBABLY AT CARRARA.

E. 1907-1919.

 $9\frac{1}{4}$ by $13\frac{1}{4}$.*In E.I.D. Given by M. B. Walker, Esq.*

SKETCH OF A CHURCH ON A ROCKY EMINENCE, WITH A VIEW OF SEGOVIA.

E. 1908-1919.

 $15\frac{1}{4}$ by 11.*In E.I.D. Given by M. B. Walker, Esq.*

LANDSCAPE STUDY, WITH TREES, AND FIGURES IN THE FOREGROUND.

E. 1909-1919.

 $9\frac{1}{4}$ by $13\frac{7}{8}$.*In E.I.D. Given by M. B. Walker, Esq.*

LANDSCAPE STUDY, WITH WHITE ARCADING AND THE SEA.

E. 1910-1919.

 $13\frac{7}{8}$ by $11\frac{1}{2}$. Water colour and Indian ink. Signed.*In E.I.D. Given by M. B. Walker, Esq.*

BARNARD CASTLE.

Circ. 98-1918.

 $6\frac{1}{2}$ by 10. Signed.*In circulation.**Given by R. Clarke Edwards, Esq.*

EVENING : LES ANDELYS.

Circ. 99-1918.

5 by $7\frac{1}{4}$. Signed.*In circulation.**Given by R. Clarke Edwards, Esq.*

MOUNTAINS.

5½ by 7½. Signed.

Circ. 100–1918.*In circulation.**Given by R. Clarke Edwards, Esq.***THE JESUITS' CHURCH, OR SANTA MARIA DEL ROSARIO, VENICE.**

5½ by 8. Signed.

Circ. 101–1918.*In circulation.**Given by R. Clarke Edwards, Esq.***THREE STUDIES.***Circ.* 449, 450, 451–1922.26½ by 20½; 12 by 18; 27½ by 21½. No. *Circ.* 450–1918 is signed.*In circulation.*

The Department of E.I.D. also contains some pencil drawings by East, and one of his sketch-books.

EAST, H. S.**LANDSCAPE, WITH ROAD IN FLAT COUNTRY.***E.* 5391–1919.

7¼ by 9½. Signed, and dated 1910.

*In E.I.D. Bernard H. Webb Bequest.***LANDSCAPE, WITH FARM AND FIELDS IN FLAT COUNTRY.***E.* 5392–1919.

8 by 14¼. Signed, and dated 1910.

*In E.I.D. Bernard H. Webb Bequest.***EASTLAKE, Caroline H.**

Lived at Plymouth. Exhibited 1868–73.

A CHILD'S NOSEGAY : WILD FLOWERS IN A JUG.

1804–1888.

9¾ by 8. Signed.

*Bequeathed by Arthur Ditchfield, Esq.***EASTLAKE, Charles H.****THE THEATRE, YOKOHAMA.***E.* 3751–1923.

9½ by 13½. Signed.

*In E.I.D. Given by the artist.***EASTLAKE, Sir Charles Lock, P.R.A.**

Born on the 17th November 1793, at Plymouth, where his father practised as a lawyer. After attending Plympton Grammar School, he was sent at the age of fourteen to Charterhouse School, London, but he left in 1808 to study art under B. R. Haydon. In 1809 he became a student of the Royal Academy, and in 1810 was awarded a silver medal by the Society of Arts; from 1813 he exhibited at the British Institution. He visited Paris in 1814, and in

1815, while at Plymouth, he painted a picture of "Napoleon on board the *Bellerophon*." Subsequently, Eastlake visited Italy and Greece, and after an interval at home, went to Italy again for twelve years. He painted genre subjects, figures, and portraits in oil, exhibited at the Royal Academy from 1823, was elected A.R.A. in 1827, R.A. in 1830, Librarian to the Academy in 1842 and President in 1850, and was appointed Keeper of the National Gallery in 1843 and Director in 1855. He wrote several works on art. He died at Pisa on the 24th December 1865, and was buried at Kensal Green.

A STUDY. Two men on horseback riding between rows of Roman tombs. A.L. 9164.

7 by 10½. Pen and wash. Signed, and dated 1817.

In E.I.D.

EBURNE, Miss Emma Sophia. See Oliver, Mrs William, R.I.

EDDINGTON, William Clarke.

Exhibited from 1861 to 1885 at the Royal Academy, Suffolk Street, the Royal Institute, and elsewhere.

NEAR DINAS CRAIG, ON THE HOLYHEAD ROAD, NORTH WALES. 1166-1886.

15½ by 29.

Dixon Bequest (Bethnal Green Museum).

EDRIDGE, Henry, A.R.A.

Born at Paddington in August 1769; was the son of a Westminster tradesman. After serving his apprenticeship with William Pether, the engraver, he became a student of the Royal Academy in 1784, and in 1786 won the silver medal and gained the notice of Reynolds, the President, who allowed him to copy his pictures in miniature. He exhibited miniatures at the Academy from 1786. According to S. Redgrave "his earliest works were on ivory, afterwards on paper drawn with blacklead or Indian ink. Later he abandoned this method, and drawing the figure in a slight, spirited manner, finished the face of his sitter elaborately in water colour. He had a great feeling for landscape art, acquired from a study of Hearne, whom he surpassed in colour and power." In 1817 and 1819 he visited France and made sketches of Paris and towns in Normandy; some of these drawings appeared at the Academy in 1820, in which year Edridge was elected A.R.A. He was a friend of Hearne (*q.v.*), Farington (*q.v.*), and Dr. Monro (*q.v.*). He

died in Margaret Street, Cavendish Square, on the 23rd April 1821.

CHENIES HOUSE, NEAR BRAMBLETYE, SUSSEX. 475.
 12 $\frac{7}{8}$ by 18. *In circulation.*
 The Department of E.I.D. contains a copy of this picture,
 No. 6776.

HEDGEROW, TREES, AND HORSES. 477.
 11 $\frac{7}{8}$ by 16. *In circulation.*

RICK YARD, ASHFORD, KENT. 2936-1876.
 10 $\frac{5}{8}$ by 16 $\frac{1}{4}$. *William Smith Bequest.*

FARM HOUSE, BUCKINGHAMSHIRE. 2937-1876.
 11 $\frac{7}{8}$ by 16 $\frac{7}{8}$. Signed, and dated 1814. *William Smith Bequest.*

VIEW NEAR LITTLE BUSHEY, WITH ST. ALBANS CATHEDRAL
 IN THE DISTANCE. 2938-1876.
 11 by 16 $\frac{1}{4}$. *William Smith Bequest.*

BRIGHTON BEACH. 2939-1876.
 9 by 17 $\frac{1}{2}$. *William Smith Bequest.*

THE HON. SIR EDWARD PAGET, G.C.B. (1775-1849), GENERAL,
 WHO LOST HIS RIGHT ARM AT OPORTO IN 1809. 2940-1876.
 18 $\frac{1}{4}$ by 13 $\frac{1}{4}$. Signed, and dated 1810.
William Smith Bequest.

FRANCIS BARBER, DR. JOHNSON'S NEGRO SERVANT. 2941-1876.
 6 $\frac{1}{2}$ by 5 $\frac{1}{4}$. *William Smith Bequest.*

After the portrait by Sir J. Reynolds, in the possession of Sir
 G. Beaumont, Bart. The British Museum also has a water
 colour portrait of Barber by Edridge after Reynolds, drawn in
 1808.

BROMLEY, KENT. 3043-1876.
 13 by 19 $\frac{1}{2}$. *William Smith Bequest.*

PONT NEUF, PARIS. 3044-1876.
 13 $\frac{1}{4}$ by 19 $\frac{1}{4}$. *William Smith Bequest.*
 Reproduced in colour facing p. 78 of H. M. Cundall's *History*
of Water Colour Painting, 1908.

PONT NEUF, PARIS. 3045-1876 (E. 5643-1910).
 7 by 13 $\frac{1}{2}$. Pencil. Dated at back 1817.
William Smith Bequest.

LANDSCAPE, WITH COTTAGE AND FIGURES. 132-1882.
 7 $\frac{1}{8}$ by 13.

LANDSCAPE, WITH SOLDIERS SKETCHING. 151-1890.
 11 $\frac{1}{4}$ by 16. *In circulation.*

- PORTRAITS OF A GENTLEMAN AND TWO CHILDREN.
 (Fig. 32.) 504-1892.
 12½ by 9¼. Water colour and pencil. Signed, and dated 1799.
 Reproduced in the *Connoisseur*, February 1925.
- PORTRAIT OF A YOUNG LADY, SEATED. 511-1892.
 12¾ by 9. Water colour and pencil. Signed, and dated 1803.
- COTTAGE AT BOOKHAM, SURREY. 81-1894.
 8½ by 11½. *In circulation. Given by J. E. Taylor, Esq.*
- LANDSCAPE, WITH LANE AND CHURCH. 87-1894.
 8¼ by 5½. Pencil and Indian ink. Signed.
In circulation. Given by J. E. Taylor, Esq.
- LANDSCAPE, WITH POND, CATTLE, AND GIPSIES. 97-1894.
 12 by 17¾. *In circulation. Given by J. E. Taylor, Esq.*
- VILLAGE SCENE. 100-1894.
 10¼ by 14½. Indian ink and sepia.
In circulation. Given by J. E. Taylor, Esq.
- SOUTH PORTAL, ROUEN CATHEDRAL, AS SEEN FROM THE
 PLACE DE LA CALENDE. (Fig. 73.) 115-1894.
 15½ by 10½. Indian ink and sepia, with touches of colour.
In circulation. Given by J. E. Taylor, Esq.
- STUDY OF TREES. 116-1894.
 14¼ by 10¾. Indian ink and sepia.
In circulation. Given by J. E. Taylor, Esq.
- THE MARKET PLACE AT ROUEN. 66-1895.
 21 by 14¼. Signed, and dated 1821. *In circulation.*
- RUE DE LA GROSSE HORLOGE, ROUEN. 67-1895.
 18¾ by 12¼. Signed, and dated 1821.
 Reproduced in the Summer number of the *Studio*, 1904.
- FARMHOUSE WITH PIGS. 1781-1900.
 10½ by 14¾. *Ashbee Bequest.*
 Dated 15th October 1811 at the back.
- THOMAS HEARNE (1744-1817), DRAUGHTSMAN. D. 542-1906.
 13 by 10. Signed, and dated 1800. Pencil and wash.
- NARROW STREET IN ROUEN: TOWERS OF CATHEDRAL IN
 BACKGROUND. 65-1894.
 13½ by 10. Unfinished sketch in water colours and chalk.
Attributed to Henry Edridge.
In circulation. Given by J. E. Taylor, Esq.
- PORTRAIT OF A YOUNG LADY. 104-1894.
 9½ by 6½. Pencil and Indian ink. *Attributed to Henry Edridge.*
In circulation. Given by J. E. Taylor, Esq.

ABBEVILLE, WITH THE BRIDGE AND THE TOWERS OF ST.
WULFRAN. P. 136-1920.

18 $\frac{3}{4}$ by 13 $\frac{1}{16}$. *Attributed to Henry Edridge.*

Given by Arthur Myers Smith, Esq.

Reproduced in the *Architectural Review*, April 1925, p. 133, and on the cover.

The Department of E.I.D. contains numerous drawings by H. Edridge—landscapes, portrait studies, animals, furniture, etc. *See also* the Catalogue of Miniatures.

EDWARDS, Edward, A.R.A.

Born in Castle Street, Leicester Square, on the 7th March 1738; was the elder son of a chairmaker and carver. He was educated at a French Protestant school in London, and worked till the age of eighteen at an upholsterer's. He then entered a drawing school and in 1759 studied in the Duke of Richmond's gallery. On the death of his father in 1760 he opened a drawing school. In 1761 he became a Member of the St. Martin's Lane Academy. In 1764 he was awarded a premium by the Society of Arts for a historical picture, and in 1781 another for a landscape. He became a student of the Royal Academy in 1769. He exhibited from 1766 to 1806 at the Incorporated Society of Artists, Free Society of Artists, Royal Academy (1771-1806), and British Institution; he became a Member of the Incorporated Society of Artists, but resigned in 1770 and was elected A.R.A. in 1773. In 1775-76 Edwards visited Italy. In 1788 he was appointed Professor of Perspective at the Academy. He published fifty-two etchings in 1792, and a treatise on perspective in 1803; he was the author of *Anecdotes of Painters*. His life was a continuous struggle against adverse circumstances. He died in London on the 10th December 1806, and was buried in St. Pancras' Churchyard.

NORTH DEAN, CASTLE EDEN, DURHAM. Rocky landscape,
with trees. 23-1873.

8 $\frac{1}{4}$ by 12 $\frac{3}{8}$.

DAVID GARRICK (1716-79), ACTOR. "Last drawing from
the life." F. 61.

7 $\frac{1}{4}$ by 6 $\frac{1}{4}$. Pencil. Signed, and dated 1777.

Forster Bequest.

DURHAM CATHEDRAL. Unfinished. (*Fig. 14.*) P. 1-1913.

11 $\frac{1}{2}$ by 18 $\frac{3}{4}$. Signed in front, and signed and dated 1788 at the back.

Given by Henry J. Pfungst, Esq., F.S.A.

Reproduced on Plate 20 of the *Review of Principal Acquisitions*, 1913; facing p. 226 of Alfred W. Rich's *Water Colour Painting*, 1918, which contains a critique of it; and on p. 57 of the *International Studio*, February 1926.

EDWARDS, James.

Exhibited from Nottingham in 1868.

ROBBER'S MILL, NOTTINGHAM.

A.L. 5805.

6½ by 12¾. Signed.

In E.I.D.

EDWARDS, Sydenham.

Born about 1768. Was a draughtsman of plants and animals. Exhibited at the Royal Academy from 1792 to 1814. Published *Cynographia Britannica* in 1800-5, and *New Flora Britannica* in 1812. Drew from Rees's *Cyclopaedia*, the *Sportsman's Magazine*, and other works. Died at Queen's Elm, Brompton, on the 8th February 1819.

SOLITARY SNIPE OF NEPAL.

D. 89-1887.

8½ by 10¾. Dated 1787.

In E.I.D.

WOODCOCK.

D. 90-1887.

7¼ by 9.

In E.I.D.

ELI, C.

FRUIT AND FLOWERS.

A.L. 5717, 5718, 5773, 5779, 5781, 5782.

Various sizes. Signed.

In E.I.D.

ELLIS, Edwin, R.B.A.

Born at Nottingham in 1841. Was first employed in a lace factory. Became a landscape and marine painter, best known for his seascapes. Exhibited from 1865 to 1891, chiefly at the Society of British Artists, of which he was elected a Member in 1875, but also at the Royal Academy and elsewhere. Died on the 19th April 1895.

TYNEMOUTH, COAST OF NORTHUMBERLAND.

1185-1886.

12¾ by 19¾. Signed, and dated (18)72.

Dixon Bequest (Bethnal Green Museum).

ELLIS, William.

Born in London in 1747; son of an engraver and a pupil of Woollett; is known by his plates after Sandby (*q.v.*) and Hearne (*q.v.*), and a set of five views of the Battle of the Nile, aquatinted after Anderson. He exhibited an engraving at the Incorporated Society of Artists in 1780. He died in 1810.

BLYTHBURGH PRIORY, SUFFOLK.

D. 1668-1904.

4 by 5¾. Executed in 1770.

In E.I.D.

E. 3368-1904, in the Department of E.I.D., is an engraving of D. 1668-1904.

ELTON, S.

For some time master of the School of Art at Darlington ; exhibited occasionally between 1860 and 1884.

VIEW ON THE RIVER TEES. A.L. 2089.
11 by 17 $\frac{3}{8}$. In E.I.D.

OLD MILL ON THE EDEN, WESTMORLAND. A.L. 4359.
10 by 15 $\frac{1}{8}$.

EMANUEL, Frank Lewis.

MOUNT SINAI FROM THE RED SEA. P. 6-1913.
9 by 11 $\frac{7}{8}$. Signed, and dated 1902. Given by the artist.

The Department of E.I.D. contains three drawings by the above artist.

EMERY, Charles E.

VIEW OF THE NEW SCIENCE TRAINING SCHOOL, NORTH-WEST COURT, and temporary entrance to South Kensington Museum. A.L. 7927. 1.

11 $\frac{5}{8}$ by 16 $\frac{7}{8}$. Signed, and dated August 1872. In E.I.D.

Reproduced facing p. vi of the *General Guide* to the Museum, 1914.

EMES, John.

A son of William Emes, land surveyor at Elvetham Park. Was probably, like B. T. Pouncy (*q.v.*), a pupil of W. Woollett. Engraved in 1786 Jeffreys' "Destruction of the Spanish Batteries before Gibraltar." Exhibited at the Royal Academy, 1790-91. There are engravings by him in *Vitruvius Dorsettiensis*, 1816 ; in one of them he collaborated with B. T. Pouncy. He probably died before the 22nd March 1810.

GREENWICH PARK. 72-1894.
10 $\frac{1}{4}$ by 14 $\frac{1}{8}$. Given by J. E. Taylor. Esq.

WYNNSTAY PARK, DENBIGHSHIRE. P. 7-1922.
8 $\frac{3}{16}$ by 11 $\frac{1}{16}$.

ESSEX, Richard Hamilton.

Born in 1802. Exhibited from 1823 to 1853 at the Royal Academy, Society of British Artists and Old Water Colour Society ; became an Associate of the last-named society in

1823, but resigned in 1837. He chose architectural views (almost exclusively Gothic) for his subjects. He died at Bow, Buckinghamshire, on the 22nd February 1855.

THE CHOIR, ELY CATHEDRAL. 344—1891.

16 $\frac{3}{4}$ by 11 $\frac{7}{8}$. Dated at back, 1833.

Exhibited at the Old Water Colour Society in 1833.

ESTALL, William Charles.

Born in London in 1857. Was brought up in Manchester. Studied in London, France, and Germany. Painted landscapes often with cattle or sheep; preferred effects of evening, moonlight, or mist. Exhibited at the Royal Academy, Society of British Artists, etc., from 1874. Died in 1897.

LANDSCAPE, WITH POND. P. 58—1919.

10 $\frac{1}{2}$ by 16 $\frac{1}{16}$. Signed. *Given by Lieut.-Col. R. H. Whitwell.*

LANDSCAPE, WITH CATTLE. P. 59—1919.

10 by 16. Signed. *Given by Lieut.-Col. R. H. Whitwell.*

EVENING ON THE ARUN. P. 22—1921.

10 $\frac{3}{16}$ by 14 $\frac{3}{16}$. Signed. *Given by E. Borough Johnson, Esq.*

ETTY, William, R.A.

Born at York on the 10th March 1787; was the seventh child of a miller and gingerbread maker. He served his apprenticeship with a printer at Hull, but at the age of nineteen, being assisted by relatives, he came to London to study art. In 1807 he became a student of the Royal Academy and continued to study there during most of his life; for a year he also worked in Lawrence's studio. He exhibited at the Royal Academy from 1811 and at the British Institution and elsewhere. In 1816 and 1822 he visited Italy; he was in Paris during the riots of 1830. He was elected A.R.A. in 1824 and R.A. in 1828. Etty returned to York on account of failing health in 1848, and died there on the 13th November 1849; he was buried in the churchyard of St. Olave.

STUDY FROM THE NUDE: FEMALE SEATED ON A BANK.

471—1875.

16 by 11 $\frac{1}{4}$. Signed.

The Department of E.I.D. contains upwards of 360 pen and pencil sketches by William Etty.

EVANS, Bernard Walter, R.I., R.B.A.

Born at Birmingham on the 26th December 1843 ; was a son of the designer, Walter Swift Evans, and a cousin of the novelist, George Eliot. Began to study painting under Samuel Lines at the age of seven ; came to London at the age of twenty-one. Painted English and Continental landscapes. Exhibited from 1871 at the Royal Academy and elsewhere ; became a Member of the (Royal) Institute of Painters in Water Colours in 1888 ; was also a Member of the Royal Society of British Artists ; founded the short-lived City of London Society of Artists. Died at 41 Priory Road, Bedford Park, London, on the 26th February 1922, and was buried at Harrogate.

OLD HOUSE AT HENDON.	222-1870.
13 $\frac{3}{8}$ by 20.	
NEAR BARMOUTH, NORTH WALES.	245-1876.
13 $\frac{3}{4}$ by 20 $\frac{1}{4}$. Signed.	<i>In E.I.D.</i>
MOONLIGHT—A LAKE SCENE.	99-1879.
13 by 19 $\frac{5}{8}$. Signed.	<i>In E.I.D.</i>
CANNOCK CHASE, STAFFORDSHIRE.	26-1887.
13 $\frac{3}{4}$ by 20 $\frac{3}{8}$.	<i>In circulation.</i>
GRASSE, FROM LA CROIX DE GARDES, SOUTH OF FRANCE.	19-1900.
15 by 21 $\frac{3}{8}$.	<i>Given by James Orrock, Esq., R.I.</i>
CANNES, FROM LE CANNET.	20-1900.
14 $\frac{5}{8}$ by 21 $\frac{3}{8}$. Signed.	<i>Given by James Orrock, Esq., R.I.</i>
LEAVING PASTURE.	A.L. 6823.
9 $\frac{1}{8}$ by 16 $\frac{1}{4}$.	<i>In E.I.D.</i>
CANNES FROM LE PEZOU. A sketch from Nature.	P. 30-1921.
14 $\frac{1}{2}$ by 21 $\frac{3}{16}$. Signed, and dated (18)96.	
<i>Given by Mrs. Isabella I. Low, from the Collection of the late Robert Low, Esq.</i>	

EVANS, Richard.

Born about 1784 ; became a student of the Royal Academy in 1815 ; was for a time assistant to Sir Thomas Lawrence. Exhibited at the Royal Academy from 1816 to 1845 and at the British Institution till 1856. Lived for many years at Rome, where he copied old masters and attempted fresco painting. The copies of Raphael arabesques in the Victoria and Albert Museum were executed by him. He died at Southampton in November 1871.

GANYMEDE FEEDING THE EAGLE.

159-1865.

24 by 19½.

Given by Viscount Ridley.

Fresco, in imitation of the antique Roman frescoes. The Museum also contains an oil sketch for the fresco, No. 36-1870.

EVANS, William.

Known as "Evans of Eton." Born at Eton on the 4th December 1797 or 1798; was educated there; studied medicine, but abandoned it for art; received lessons from De Wint (*q.v.*) and W. Collins (*q.v.*); succeeded his father, Samuel Evans, as drawing master at Eton College in 1818, and became a house master there in 1840. Was elected an Associate in 1828 and a Member in 1830 of the Old Water Colour Society, where he frequently exhibited landscapes. He died at Eton on the 31st December 1877.

MILL AT DROXFORD, HAMPSHIRE.

2990-1876.

13¼ by 17¾.

*William Smith Bequest.*THE KEEPER'S LODGE (OLD CAKE HOUSE) IN HYDE PARK,
LONDON.

D. 412-1899.

8¼ by 11½. Signed, and dated 1835.

In E.I.D.

FAED, Thomas, R.A., A.R.S.A.

Born on the 8th June 1826 at Burley Mill, Gatehouse of Fleet, Kirkcudbrightshire; was the son of a millwright. At the age of fifteen he entered the Trustees' Academy at Edinburgh, and in 1849 was elected an Associate of the Royal Scottish Academy. In 1851 he exhibited for the first time at the Royal Academy, and having proceeded to London in 1852, he was elected A.R.A. in 1861 and R.A. in 1864; in 1892 he became an Honorary Retired Academician. His subjects were mainly taken from Scotch peasant life. He continued to exhibit until 1892, when failing sight compelled him to cease painting; he was blind for the last seven years of his life. He died at St. John's Wood on the 17th August 1900.

A GLEN.

162-1901.

5½ by 3¼. Sketch. Signed.

RIVER SCENE, WITH MOUNTAINS.

163-1901.

3⅞ by 5½. Sketch. Signed.

A BOAT IN A CREEK.

164-1901.

4¾ by 3¼. Sketch. Signed.

RIVER SCENE: SUNSET.

165-1901.

2⅞ by 4. Sketch.

- NEAR MELROSE. 166-1901.
 $6\frac{1}{2}$ by 4. Sketch. Signed.
- RIVER SCENE: MOONLIGHT. 167-1901.
 $4\frac{7}{8}$ by $6\frac{7}{8}$. Sketch. Signed.

FAHEY, Edward Henry, R.I.

Son of James Fahey, a painter; born in 1844 at Brompton. Studied architecture at South Kensington and the Royal Academy. Went to Italy in 1866, and on his return in 1869 studied painting at the Royal Academy Schools. Painted landscapes and genre subjects in oil and water colour. Exhibited from 1863 at the Royal Academy, etc., especially at the Royal Institute of Painters in Water Colours, of which he became an Associate in 1870 and a Member in 1876. Was also a Member of the (Royal) Institute of Painters in Oil Colours. Died in 1907.

- ALBENGA. P. 56-1917.
 $10\frac{7}{32}$ by $16\frac{3}{4}$. Signed, and dated 1890.
Bequeathed by Henry L. Florence, Esq.

FAIRHOLT, Frederick William.

Born in London about 1813, son of a German tobacco manufacturer named Fahrholz, whose trade he followed for a time. When a boy he contributed articles to Hone's *Every Day Book*. He taught drawing, painted theatrical scenery, and drew book illustrations. He wrote several books on matters of artistic or antiquarian interest. He died on the 2nd April 1866 at Brompton, and was buried there.

- VIRGINIA WATER. E. 2705-1920.
 $5\frac{3}{4}$ by $7\frac{1}{2}$. *In E.I.D.*
- WINDSOR CASTLE, FROM VIRGINIA WATER. E. 2706-1920.
 $5\frac{1}{2}$ by $8\frac{3}{8}$. *In E.I.D.*

FARINGTON, Joseph, R.A.

Born at Leigh, Lancashire, on the 21st November 1747. His father was vicar of Leigh and rector of Warrington. Farington was placed with Richard Wilson, R.A., in 1763; was awarded several premiums by the Incorporated Society of Artists, where he exhibited from 1765; became a Member of the Society at the age of twenty-one; was one of the first students of the Royal Academy (1769), exhibited there from 1778 to 1813, and was elected A.R.A. in 1783 and R.A. in 1785. His pictures are mainly topographical. He

exercised great influence in the Academy. He died from the effects of a fall from his horse on the 30th December 1821. His diary belongs to the *Morning Post*, and has been partially published by that journal.

LAKE AND MOUNTAINS, WESTMORLAND (?). 487 (D. 3-1892).
 $3\frac{7}{8}$ by $6\frac{1}{4}$. Sepia. *In E.I.D.*

AN OLD MANOR HOUSE. 587.
 $9\frac{1}{2}$ by $16\frac{1}{4}$. Signed.

MOUNTAIN LANDSCAPE. 26-1874.
 $10\frac{3}{8}$ by $14\frac{5}{8}$. Sepia.

This drawing, formerly considered to be a work of A. Cozens, is probably an old copy of one by Farington, and may have been made by a member of the latter's family.

THE OLD WATER TOWER AT YORK BUILDINGS, WHITEHALL. 131-1879.

18 by 13. Pen and Indian ink. Signed, and dated 1791.
In circulation.

LANCASTER. 152-1890.
 9 by $15\frac{3}{8}$. Signed.

Pen and pencil, with slight washes of Indian ink.

This or a similar drawing was engraved by John Landseer, but the print, which can be seen in the Department of E.I.D., does not agree entirely with this drawing.

LANDSCAPE, WITH PEASANTS GATHERING STICKS. 42-1895.
 $22\frac{7}{8}$ by $18\frac{1}{8}$. Signed, and dated 1789.

LANDSCAPE, WITH MAN ON HORSEBACK. 43-1895.
 $18\frac{1}{8}$ by $16\frac{1}{4}$. *In circulation.*

THE LADY OAK, NEAR CRESSAGE, SHROPSHIRE. 44-1895.
 17 by $17\frac{7}{8}$. Signed, and dated 1789. *In circulation.*

THE LADY OAK. A copy of part of 44-1895. 45-1895.
 $16\frac{1}{2}$ by $12\frac{7}{8}$. *In circulation.*

CARNARVON. P. 36-1922.
 $9\frac{9}{16}$ by $6\frac{11}{16}$. Pen and ink and wash. Signed, and dated 1791 (or 1793).

NEAR HASTINGS. P. 37-1922.
 $20\frac{5}{8}$ by $30\frac{1}{2}$. Pen and ink and water colour. Signed, and dated 1785.

VIEW OF WORCESTER CATHEDRAL AND THE CANONS' HOUSES. D. 1057-1904.
 $9\frac{7}{16}$ by $13\frac{1}{8}$. Signed, and dated 1789. *In E.I.D.*

The Department of E.I.D. contains drawings by and several sketch books of Joseph Farington.

FARMER, Miss Emily, R.I.

Born on the 25th July 1826 ; was one of the two daughters of John Biker Farmer of the East India Company's Service and his wife Frances Ann, daughter of William Churchill Frost. She was educated at home and received instruction in art from her brother, Alexander Farmer (*d.* 1869). In early life she painted miniatures, but she is best known for her groups of children and other genre subjects. She exhibited at the Royal Academy, 1847-50, and in 1854 was elected a Member of the New Society of Painters in Water Colours (now the Royal Institute of Painters in Water Colours), with which she frequently exhibited till 1904. She died on the 8th May 1905 at Portchester House, Portchester, where she had resided for over fifty years, and was buried in St. Mary's Churchyard, Portchester.

IN DOUBT.

24½ by 16¼. Signed.

D. 395-1905.*Bequeathed by the artist.***KITTY'S BREAKFAST.**

15⅞ by 9⅞. Signed, and dated 1883.

D. 396-1905.*Bequeathed by the artist.***FARRIER, Robert.**

Born at Chelsea in 1796. Became a student of the Royal Academy in 1820. Was a painter of miniatures, domestic subjects, and scenes from schoolboy life ; he exhibited from 1818 to 1872, chiefly at the British Institution, Royal Academy, and Society of British Artists. He died at Chelsea in 1879.

THE RELUCTANT SCHOLAR : A FAIR IN THE DISTANCE.

8½ by 6¼. Signed.

1943-1900.**FAYRER, Miss Fanny Jane.** *See* Maltese, Signora.**FEARNSIDE, W.**

Exhibited at the Royal Academy from 1791 to 1801.

A COUNTRY INN.**131-1892.**17½ by 26½. Water colour and body colour. *In circulation.***LANDSCAPE, WITH WATERMILL, CATTLE, AND FIGURES.****1811-1900.**

16½ by 23⅞. Water colour and body colour. Signed, and dated 1791.

Ashbee Bequest.

LANDSCAPE, WITH COTTAGE, CATTLE, AND FIGURES.

. 1813-1900.

16½ by 23¾. Water colour and body colour. Signed.

Ashbee Bequest.

FEDDEN, Romilly.

THE LONELY ROAD. Scene near Burford.

P. 1-1919.

21 $\frac{3}{16}$ by 29. Signed, and dated (19)10.*Given by Martin Hardie, Esq., R.I., R.E.*

CETTE.

P. 73-1924.

14 by 14. Signed.

FIELD, Walter, A.R.W.S.

Born at Windmill Hill, Hampstead, 1st December 1837 ; was a son of Edwin Wilkins Field by his second wife, Letitia Kinder ; was a lineal descendant of Oliver Cromwell. Was educated at University College School ; received lessons in art from J. R. Herbert, R.A., and John Pye, the engraver. Painted landscapes, especially Thames views, in oil and water colour ; also produced a few portraits. Exhibited 1856-1901 at the Royal Academy, British Institution, Royal Society of British Artists, Dudley Gallery (of which he was a Member), and Royal Society of Painters in Water Colours (of which he became an Associate in 1880). He was the chief founder of the Hampstead Heath Protection Society. He died at The Pryors, East Heath Road, Hampstead, on the 23rd December 1901, and was buried in Hampstead Cemetery.

BOY IN A CORNFIELD.

394-1891.

14½ by 11¾. Signed, and dated (18)66. *Prescott Hewett Gift.*

GIRL CARRYING A PITCHER.

395-1891.

14½ by 11½. Signed, and dated (18)66. *Prescott Hewett Gift.*

FIELDING, Anthony Vandyke Copley.

Born in 1787 ; was the second son of Theodore Nathan Fielding. He studied under John Varley (*q.v.*), and became well known as a water colour painter of landscapes and sea pieces. He exhibited from 1810, chiefly at the Old Water Colour Society, where 1671 of his works appeared, but also at the British Institution and Royal Academy (1811-42). He became an Associate of the Old Water Colour Society in 1810, a Member in 1812, Treasurer in 1817, Secretary in 1818, and President in 1831. In 1824 he was awarded a gold medal at the Paris Salon. His method of execution

was very rapid. Copley Fielding amassed a considerable fortune and retired to Brighton; he died at Worthing on the 3rd March 1855, and was buried in Hove parish churchyard.

VALE OF IRTHING, CUMBERLAND. 518.

17 $\frac{3}{8}$ by 31 $\frac{1}{2}$. Signed, and dated 1850. *Ellison Gift.*

Reproduced in Sir W. Armstrong's *Art in Great Britain and Ireland*, 1909, p. 263.

SOUTH DOWNS, NEAR ROTTINGDEAN, SUSSEX. 519.

18 by 26 $\frac{3}{4}$. Signed, and dated 1846. *Ellison Gift.*

Reproduced facing p. 174 of *British Painting*, by Irene Maguinness, 1920, and as an official picture postcard.

RYDAL MOUNTAINS, WESTMORLAND. 1483-1869.

8 by 12 $\frac{1}{4}$. Dated 1845. *In circulation. Townshend Bequest.*

LANDSCAPE. 1484-1869.

7 $\frac{1}{8}$ by 10 $\frac{3}{8}$. *In circulation. Townshend Bequest.*

LANGDALE PIKES, FROM WINDERMERE. 1485-1869.

7 $\frac{1}{4}$ by 10 $\frac{1}{2}$. *In circulation. Townshend Bequest.*

MOEL HEBOG, LOOKING DOWN THE VALE FROM DINAS EMRYS,
NEAR BEDDGELERT. 1496-1869.

7 by 10. Signed, and dated 1849.
In circulation. Townshend Bequest.

LANDSCAPE. 1524-1869.

8 $\frac{1}{4}$ by 12. Signed, and dated 1843.
In circulation. Townshend Bequest.

THE MOOR OF RANNOCH, PERTSHIRE, SCHIEHALLION IN THE
DISTANCE. 596-1870.

18 by 31 $\frac{1}{2}$. Signed, and dated 1854.
In circulation. Parsons Bequest.

LANDSCAPE, WITH RIVER AND MOUNTAIN. 602-1870.

6 $\frac{1}{4}$ by 9 $\frac{3}{4}$. Signed. *In circulation. Parsons Bequest.*

WINDSOR PARK, WITH THE CASTLE IN THE DISTANCE. 1024-1873.

7 $\frac{1}{4}$ by 10 $\frac{1}{2}$. Signed, and dated 1847. *Ellison Gift.*

A SHIP IN DISTRESS. 1025-1873.

25 $\frac{1}{2}$ by 39 $\frac{1}{2}$. Signed, and dated 1829. *Ellison Gift.*

BEN LOMOND. 1026-1873.

7 by 10 $\frac{1}{4}$. Signed, and dated 1850. *Ellison Gift.*

Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892.

RYDAL HEAD, AMBLESIDE, WESTMORLAND. 2971-1876.

12 $\frac{1}{4}$ by 19 $\frac{1}{4}$. Signed, and dated (18)08.
William Smith Bequest.

- RHUDDLAN BRIDGE, FLINTSHIRE. (*Fig. 52.*) 2972-1876.
 $10\frac{1}{4}$ by $19\frac{1}{2}$. Signed, and dated 1809. *William Smith Bequest.*
- CASTLE ON A CLIFF: FISHING SMACKS. 2973-1876.
 $10\frac{1}{4}$ by $13\frac{1}{2}$. Signed, and dated 1810. *William Smith Bequest.*
- CARNARVON CASTLE. 2974-1876.
 $7\frac{1}{8}$ by $10\frac{1}{8}$. *William Smith Bequest.*
- BARGES PASSING A BRIDGE. 3025-1876.
 $17\frac{1}{2}$ by $14\frac{1}{2}$. Signed, and dated 1818. *William Smith Bequest.*
- THE SANDS AT RYDE: SUNSET. 564-1882.
 $9\frac{3}{4}$ by $14\frac{1}{8}$. Signed. *Jones Bequest.*
 Reproduced in the *Catalogue of the Jones Collection*, Part III., 1923, Pl. 18.
- RIEVAULX ABBEY, YORKSHIRE. 1136-1886.
 $24\frac{1}{2}$ by $35\frac{3}{4}$. Signed, and dated 1839.
Dixon Bequest (Bethnal Green Museum).
 Reproduced in *Water Colours in the Dixon Bequest*, 1923, Pl. V.
- LAKE SCENE, WITH MOUNTAINS. 1209-1886.
 $6\frac{3}{4}$ by 10. *Dixon Bequest (Bethnal Green Museum).*
- PLYMOUTH SOUND. (*Fig. 76.*) 125-1889.
 23 by 34. Signed, and dated 1826.
 Reproduced as an official picture postcard.
 A replica in oils, signed and dated 1834, was in 1910 in a private collection.
- BECCLES, ON THE WAVENEY, SUFFOLK. View looking West. 197-1894.
 9 by 12. Signed, and dated 1819.
- SEA VIEW, WITH SHIPPING. 106-1896.
 9 by 13. Signed. *In circulation.*
- LANDSCAPE, WITH HERDSMAN AND CATTLE. 107-1896.
 $7\frac{1}{8}$ by $10\frac{3}{8}$. *In circulation.*
- ECCLESBOURNE, NEAR HASTINGS; or, VALE OF PICKERING. 1917-1900.
 $6\frac{7}{8}$ by $10\frac{1}{4}$. Signed. *Ashbee Bequest.*
- SUNSET OFF HASTINGS. 1935-1900.
 $15\frac{1}{2}$ by $20\frac{7}{8}$. Signed, and dated 1819.
In circulation. Carr Bequest.
 Formerly the property of Mr. John Allnutt.
 Reproduced in the *Magazine of Art*, vol. xxv., p. 266.
- CORNFIELD AND DISTANT HILLS. A.L. 5740.
 $8\frac{6}{16}$ by $13\frac{1}{16}$. *In E.I.D.*

BEDDGELERT BRIDGE.

P. 52-1919.

16 $\frac{1}{4}$ by 20 $\frac{1}{8}$.*Bernard H. Webb Bequest.*

This is perhaps the "Beddgelert Bridge, Caernarvonshire," exhibited as No. 263 at the 1815 exhibition of the Old Water Colour Society.

LANDSCAPE, WITH FIGURES, FISHING BOATS, ETC.

E. 991-1921.

4 $\frac{3}{4}$ by 7 $\frac{5}{8}$. Sepia. Signed.*Bernard H. Webb Bequest.***SOLWAY FIRTH.**

E. 3943-1919.

9 $\frac{3}{4}$ by 7 $\frac{5}{8}$. Sepia.*Bernard H. Webb Bequest.**Attributed to Copley Fielding.***FIELDING, Newton Limbird Smith.**

Born at Durham in 1799; was the youngest son of Theodore Nathan Fielding; painted animals, but was well known as an engraver and lithographer. He enjoyed a considerable reputation in France, where he taught the family of Louis Philippe. He died at Paris in 1856.

DUCKS.

984-1901.

6 by 8 $\frac{1}{4}$. Signed, and dated 1849.**FIELDING, Thales.**

Born in 1793; was the third son of Theodore Nathan Fielding. Worked for a time at Paris; was a friend of Delacroix. Was elected an Associate of the Old Water Colour Society in 1829. Was for many years a teacher of drawing at the Woolwich Military Academy. Died at 26 Newman Street, London, on the 20th December 1837.

GREENWICH HILL, WITH THE OBSERVATORY AND THE THAMES.

1437-1874.

8 $\frac{5}{8}$ by 13 $\frac{1}{2}$.**LANDSCAPE, WITH CATTLE.**

1942-1900.

7 $\frac{3}{4}$ by 10 $\frac{1}{2}$. Signed, and dated 1830.

In the Department of E.I.D. are some pencil drawings of Swiss and German scenery believed to be by Thales Fielding.

FIELDING, Theodore Henry Adolphus.

Born in 1781; was the eldest son of Theodore Nathan Fielding. Exhibited landscapes and portraits at the Royal Academy and elsewhere from 1799. Resided at Croydon, and taught drawing at the Military Academy at Addiscombe. He also executed some engravings and published a treatise

on painting and other works. He died at Croydon on the 11th July 1851.

MANORBIER CASTLE, NEAR TENBY, PEMBROKESHIRE :
SUNSET EFFECT. 3033-1876.
15½ by 21. *William Smith Bequest.*

FILDES, Sir S. Luke, K.C.V.O., R.A.

Born at Liverpool, 18th October 1844. Privately educated; studied art at Warrington, South Kensington, and the Royal Academy Schools. Became known as an illustrator, a painter of genre subjects (*e.g.* "The Casual Ward" and "The Doctor"), Venetian scenes, and portraits. Was elected A.R.A. in 1879 and R.A. in 1887; was knighted in 1906. Died at 11 Melbury Road, Kensington, on the 27th February 1927.

THE GRAVE OF CHARLES DICKENS, POETS' CORNER, WESTMINSTER ABBEY. F. 62.

13½ by 8½. Signed, and dated (18)73. *Forster Bequest.*

Painted for the testator. An engraving by J. Saddler faces p. 502 of the third volume of *Forster's Life of Dickens*, 1874 edition.

VIEW IN THE CLOISTERS OF CHESTER CATHEDRAL, SHOWING THE BISHOP'S CHAPEL. E. 1944-1909.

12½ by 9¼. Signed in pencil, and dated 1862. *In E.I.D.*

The Department of E.I.D. contains studies, designs, etc., by Sir S. Luke Fildes.

FINCH, Francis Oliver.

Born in Friday Street, London, on the 22nd November 1802. His father was a city merchant who died when his son was an infant. At the age of twelve, Finch, having shown artistic ability, was placed with John Varley (*q.v.*), with whom he remained for five years. He also studied at Sass's Academy. Soon after leaving Varley he made a tour in Scotland, and except for a visit to Paris in 1852, did not again leave England. He showed ability as a miniaturist and portrait painter, but generally selected landscape subjects; his classical compositions are always elegant and at times above the average of such works. He exhibited at the Royal Academy from 1817 to 1832; he became an Associate of the Old Water Colour Society in 1822 and a Member in 1827. He died in London on the 27th August 1862.

- RUINS. 598.
 $15\frac{3}{4}$ by $10\frac{7}{8}$. *In circulation.*
 A classical composition.
- MORNING. 645.
 $15\frac{5}{8}$ by $22\frac{1}{2}$. *In circulation.*
 A composition.
- THE TWILIGHT WALK. 646.
 $11\frac{1}{4}$ by 16. *In circulation. Given by Mrs. Finch.*
- LANDSCAPE, WITH RIVER: MOONLIGHT. 667.
 15 by $22\frac{1}{8}$. *In circulation.*
- LANDSCAPE, WITH RUINED TEMPLE: SUNRISE. 668.
 $14\frac{7}{8}$ by $21\frac{7}{8}$. *In circulation.*
 A classical composition.
- EVENING: A CEMETERY. 669.
 $14\frac{7}{8}$ by 22.
 A composition.
- LANDSCAPE. 670.
 A classical composition.
 $14\frac{7}{8}$ by $21\frac{7}{8}$.
- MOUNTAIN SCENE, WITH FIGURES. 1086-1886.
 $16\frac{5}{8}$ by $23\frac{1}{4}$. *Dixon Bequest (Bethnal Green Museum).*
- MOUNTAIN LANDSCAPE, STORMY SKY, TREE RIVEN BY
 LIGHTNING. (*Fig. 62.*) 1141-1886.
 $9\frac{1}{8}$ by $12\frac{1}{8}$. *Dixon Bequest (Bethnal Green Museum).*
 Reproduced in *Water Colours in the Dixon Bequest*, 1923,
 Plate XII.
- ROCKY LANDSCAPE, WITH RUINS AND A FISHERMAN. 1142-1886.
 9 by $12\frac{1}{8}$. *Dixon Bequest (Bethnal Green Museum).*
- A STILL SUMMER DAY: HILLY LANDSCAPE, WITH CASCADE
 AND RUIN. 51-1887.
 $6\frac{1}{4}$ by $9\frac{1}{4}$.
 Reproduced in Sir W. Armstrong's *Art in Great Britain and
 Ireland*, 1909, p. 265.
- LANDSCAPE, WITH RIVER AND CASTLE. 153-1890.
 $16\frac{3}{4}$ by 23.
- MOONLIGHT: CLASSIC LANDSCAPE. 396-1891.
 $10\frac{1}{8}$ by $13\frac{1}{4}$. *Prescott Hewett Gift.*
- LANDSCAPE, WITH TOWER AND FIGURES. 47-1896.
 $8\frac{3}{8}$ by $11\frac{1}{2}$. *In circulation.*
- RUIN, WITH TREES. 1753-1900.
 $7\frac{1}{4}$ by $9\frac{5}{8}$. *Ashbee Bequest.*

LANDSCAPE, WITH POND AND CLASSICAL RUIN.

D. 911-1904.

7½ by 10½.

*In circulation.*FINCH, Heneage. *See* Aylesford, Fourth Earl of.

FINN, Herbert J.

LANDSCAPE; EVENING.

P. 31-1921.

11½ by 15⁹/₁₆. Signed, and dated 1921.*Given by the artist.*

THE WEDGWOOD OVEN.

P. 49-1923.

31⁷/₁₆ by 22⁵/₈. Signed, and dated 1920.*In the Department of Ceramics. Given by Lord Howard de Walden.*

FINNIE, John, R.C.A., R.E.

Born at Aberdeen in May 1829. After living at Edinburgh, Wolverhampton, and Newcastle-on-Tyne, he came in 1853 to London. After three years' work at the School of Design, Marlborough House, he was appointed to the headmastership of the School of Art at Liverpool, which post he held till 1896. In 1860 he became an Associate of the Liverpool Academy and subsequently its President. He exhibited in London from 1861 at the Royal Academy (till 1905), Suffolk Street, and elsewhere. John Finnie was well known as a landscape painter and mezzotint engraver; he was Treasurer of the Royal Cambrian Academy, and a Fellow of the Royal Society of Painter-Etchers and Engravers. He died at Bootle in February 1907. The Walker Art Gallery at Liverpool has several works by him.

MOEL SIABOD, NORTH WALES.

A.L. 5953.

8⁷/₈ by 13½.*In E.I.D.*

FISHER, Miss Amy E.

Exhibited domestic subjects and views of towns at the Royal Academy, Suffolk Street, and the Institute (now Royal Institute), 1866-90.

THE DEANERY, WESTMINSTER.

S. EX. 2-1883.

14 by 15³/₄. Signed, and dated 1883.

FISHER, Sir George Bulteel, K.C.H.

Baptized at Peterborough, 6th April 1764. Became a distinguished officer in the Artillery; served at various

stations and in the Peninsular War; was a Knight-Commander of the Hanoverian Order. Was a landscape painter in oils and water colours. Several of his views were engraved from 1790 or earlier. He died, as Commandant of the Woolwich Garrison, on the 8th March 1834, aged seventy, and was buried in the churchyard at Old Charlton, Kent.

THE MONTMORENCY FALLS, NEAR QUEBEC. P. 3-1913.

19 $\frac{3}{8}$ by 25 $\frac{7}{8}$. Signed, and dated 1792.

Given by Archibald G. B. Russell, Esq., Lancaster Herald.

Reproduced in the *Review of Principal Acquisitions*, 1913, p. 45.

THE THAMES FROM CHARLTON. P. 8-1914.

17 $\frac{1}{2}$ by 25 $\frac{1}{16}$. Unfinished. *Given by Mrs. Beatrice Strahan.*

On the back of the drawing is an aquatint, *View of St. Anthony's Nose, on the North River, Province of New York*, by J. W. Edy, 1795, after G. B. Fisher.

THE THAMES, NEAR WOOLWICH. P. 9-1914.

8 $\frac{5}{16}$ by 12 $\frac{5}{8}$. Unfinished. *Given by Mrs. Beatrice Strahan.*

FISHER, Jonathan.

Born at Dublin. Became a woollen draper in the Liberties (Dublin). Was self-taught in art and was patronised by Lord Portarlington. In 1763 and 1768 he was awarded premiums for landscapes by the Dublin Society. He exhibited in Dublin, 1768-1801. In 1770 he published a set of views of the Killarney district, in 1772 one of views of Carlingford and its neighbourhood, and in 1792-96 a series of sixty plates, aquatinted by himself, called *Scenery of Ireland*, etc. From about 1778 he held a post in the Stamp Office, Dublin. He died in 1809.

LYMINGTON RIVER, WITH THE ISLE OF WIGHT IN THE DISTANCE. 423-1882.

10 by 14.

FISHER, William Mark, R.A.

Born about 1841 at Boston, U.S.A., of English and Irish descent. Studied at the Lowell Institute there, and was a pupil of the landscape painter George Innes. Began as a genre and portrait painter. Went about 1861 to Paris, where he studied under Gleyre and was influenced by Corot. Returned to Boston, but not meeting with success there, settled in 1872 in England. Exhibited at the Royal Academy from 1872; became A.R.A. in 1911 and R.A. in 1919; was a Member of the New English Art Club; participated in

many Continental exhibitions. His subjects were principally landscapes, often with figures and cattle. He died in St. Bartholomew's Hospital on the 30th April 1923.

GIRLS BATHING.

P. 2-1924.

10 $\frac{5}{8}$ by 14 $\frac{3}{4}$. Signed.

Presented by the Contemporary Art Society.

FISK, William Henry.

Born in 1827; was the son of William Fisk, a painter; studied with his father and at the Royal Academy; exhibited from 1846 to 1873 at the British Institution, Suffolk Street, Royal Academy (1850-73), and elsewhere. He was a successful lecturer on practical art, and held the post of anatomical draughtsman to the College of Surgeons and that of teacher of drawing and painting at University College School. He died at Hampstead on the 13th November 1884.

BEN NEVIS FROM ABOVE NAVIN.

627-1870.

11 $\frac{3}{4}$ by 23 $\frac{1}{2}$. Signed, and dated 1868.

Parsons Bequest.

FLAXMAN, John, R.A.

A sculptor, born at York on the 6th July 1755. He was the son of John Flaxman, a modeller. He exhibited at the Free Society of Artists from 1767, became a student of the Royal Academy in 1769, exhibited portraits in wax, etc., there from 1770, went to Italy in 1787 and attracted great notice at Rome, returned to England in 1794, and was elected A.R.A. in 1797 and R.A. in 1800. He was largely employed by Wedgwood. From 1810 he was Professor of Sculpture at the Royal Academy. He died on the 7th December 1826.

ORESTES PURSUED BY THE FURIES. Cf. *Æschylus' Eumenides.*

83-1899.

23 $\frac{1}{2}$ by 64 $\frac{1}{2}$. Indian ink.

HECTOR AND AJAX PARTED BY THE HERALDS. Homer, *Iliad*, Book vii.

D. 783.

61 $\frac{1}{2}$ by 10 $\frac{7}{8}$. Pen outline.

Dyce Bequest.

MAN STANDING ON SHORE, WITH TWO PROSTRATE FEMALES.

D. 784.

4 $\frac{1}{4}$ by 12 $\frac{3}{8}$. Pen, washed with Indian ink. *Dyce Bequest.*

The Constantine Alexander Ionides Collection contains 173 designs, studies, etc., in ink, pencil, etc., by Flaxman.

The Department of E.I.D. contains 26 chalk studies by Flaxman.

FLINT, Walter Russell, A.R.A., R.W.S., R.S.W.**DAME BRAGWAINE.** P. 16—1920.

"There she was met and bound feet and hand to a tree."

11½ by 8½. Signed, and dated MCMX.

Given by J. H. Cattell, Esq.

Original drawing for an illustration to the edition published in 1910 by P. Lee Warner (the Medici Society) of Malory's *Le Morte d'Arthur*, Vol. I., Book VIII., chapter xxix. It was reproduced in colour collotype.

PHRYNE AND THE SLAVE. P. 94—1920.

16½ by 15½. Painted on linen. Signed.

*Given by Ernest P. Dawbarn, Esq., on behalf of the Fine Art Society.***A BEACH BY THE FARNES.** P. 110—1920.

19½ by 26¾. Signed. Dated July 1920, at the back.

A FLORENTINE MASQUERADE. P. 111—1920.

26¾ by 19½. Signed, and dated 1920.

*Given by Admiral Sueter.***SIR TRISTRAM AT THE COURT OF KING ARTHUR.**

E. 692—1920.

"All the ladies said at one voice: 'Welcome, Sir Tristram.'
'Welcome,' said the damosels."

Original drawing reproduced in colour collotype as an illustration to Malory's *Morte d'Arthur*, Vol. II., Book x., chapter iv., p. 12. Published by P. Lee Warner (The Medici Society), 1911.

11 by 8¾. Signed, and dated MCMXI.

In E.I.D.

"HE BLEW THREE DEADLY MOTYS (NOTES?), AND THERE
CAME TWO DAMOSELS AND ARMED HIM LIGHTLY."

E. 712—1922.

Original drawing for illustration to Malory's *Morte d'Arthur*, Book VII., chapter viii. Published by P. Lee Warner (The Medici Society), 1911.

11½ by 8¾. Signed, and dated MCMX.

In E.I.D. Bequeathed by Charles Poland, Esq.

"THIS ESPIED KING MARK HOW SHE KNEELED DOWN AND
SAID, 'SWEET LORD JESU HAVE MERCY UPON ME.'"

E. 713—1922.

Original drawing for illustration to Malory's *Morte d'Arthur*, Book IX., chapter xx. Published by P. Lee Warner (The Medici Society), 1911.

11 by 8¾. Signed, and dated MCMX.

*In E.I.D. Bequeathed by Charles Poland, Esq.***FLORENCE, Henry Louis, F.R.I.B.A.**

Born in 1844. Was a Soane Medallist of the Royal Institute of British Architects, and in 1869 a Vice-President.

In 1870 he won a gold medal at the Royal Academy. He designed the Holborn Viaduct Hotel and Station, the Carlton Hotel, and other important buildings. He was a Fellow of the Geological Society and a Master of the Haberdashers' Company. He was for twenty-one years an officer in the Volunteers, and rose to the rank of Lieutenant-Colonel. He died at Bath on the 17th February 1916, leaving a fortune of over £300,000. He bequeathed pictures and other objects to this Museum and also made an important bequest to the National Gallery.

INTERIOR OF STA. MARIA DEI MIRACOLI, VENICE.

P. 36—1917.

11 $\frac{7}{8}$ by 8 $\frac{1}{16}$.

Bequeathed by Henry L. Florence, Esq.

FORBES, Mrs. Stanhope, A.R.W.S., *née* Elizabeth Adela Armstrong.

Born in Canada on the 29th December 1859, the daughter of a civil servant. Studied at the Art Students' League, New York. Painted landscapes and figure subjects; was skilled in the use of body-colour. Exhibited from 1883 at the Royal Academy, etc. Married Mr. Stanhope Forbes, R.A., in 1889. Resided at Newlyn, Cornwall. Died on the 22nd March 1912.

ACROSS MOUNT'S BAY, CORNWALL.

P. 32—1921.

12 $\frac{3}{4}$ by 18 $\frac{1}{16}$. Signed.

Given by Stanhope Alexander Forbes, Esq., R.A.

LOUISE. Study of a Breton girl.

E. 2844—1921.

6 $\frac{1}{2}$ by 3 $\frac{1}{2}$.

In E.I.D.

Given by Stanhope A. Forbes, Esq., R.A.

MOTHER AND CHILD.

E. 2845—1921.

6 $\frac{1}{4}$ by 4 $\frac{1}{2}$. Signed.

In E.I.D.

Given by Stanhope A. Forbes, Esq., R.A.

There is a drypoint (No. E. 2826—1921) from the above drawing.

A BRETON PEASANT GIRL.

E. 2846—1921.

10 by 6 $\frac{3}{4}$.

In E.I.D.

Given by Stanhope A. Forbes, Esq., R.A.

FORDE, Samuel.

Born at Cork, 5th April 1805, the son of a tradesman. Like Maclise (*q.v.*), he studied at the Cork School of Art. He taught himself architecture, perspective, anatomy, and languages by his own efforts. He executed a frieze, a ceiling,

etc., in Cork houses. He painted a few portraits and religious subjects. The "Fall of the Rebel Angels," which he was unable to finish, was one of his principal works. He died of consumption at Cork on the 29th June 1828.

THE VISION OF TRAGEDY.

7-1887.

59 by 96. Monochrome.

Given by T. Willes Chitty, Esq.

FOSTER, Myles Birket, R.W.S.

Born at North Shields on the 4th February 1825; was taken to London at the age of five and was educated at Quaker schools at Tottenham and Hitchin, but received little art instruction. When about sixteen years old he entered the establishment of Peter Landells, the wood-engraver, and designed illustrations for *Punch*, the *Illustrated London News*, and other publications. In 1846 he started on his own account and drew vast numbers of illustrations on wood blocks for books. About 1859 he abandoned this work, and confined himself to painting, chiefly in water colours. He became an Associate in 1860 and a full Member in 1862 of the Old Water Colour Society, where he exhibited some four hundred drawings. He executed a few oil paintings and exhibited at the Royal Academy from 1869 to 1877. He lived for many years at Witley, near Godalming, and died at Weybridge on the 27th March 1899.

THE MILKMAID.

520-1882.

11 $\frac{3}{4}$ by 17 $\frac{1}{2}$. Signed, and dated 1860.

Jones Bequest.

Reproduced as an official picture postcard, and as Plate 19 of the *Catalogue of the Jones Collection*, Part III., 1923.

STA. MARIA DELLA SALUTE, GRAND CANAL, VENICE.

523-1882.

7 $\frac{1}{4}$ by 10 $\frac{1}{4}$. Signed.

Jones Bequest.

Reproduced in the *Catalogue of the Jones Collection*, Part III., 1923, Plate 20.

SAN GIORGIO MAGGIORE, VENICE.

524-1882.

7 $\frac{1}{4}$ by 10 $\frac{1}{4}$. Signed.

Jones Bequest.

Reproduced in the *Catalogue of the Jones Collection*, Part III., 1923, Plate 20.

YOUNG GLEANERS RESTING.

1108-1886.

11 $\frac{7}{8}$ by 17 $\frac{7}{8}$. Signed.

Dixon Bequest (Bethnal Green Museum).

Reproduced in the *Magazine of Art*, vol. xv., p. 244.

COAST SCENE, SUNSET AND WINDY SKY.

1119-1886.

4 $\frac{1}{8}$ by 7. Signed. *Dixon Bequest (Bethnal Green Museum).*

LANDSCAPE, WITH WATER—SUNSET. 1219–1886.
 $5\frac{3}{4}$ by $8\frac{1}{2}$. Signed. *Dixon Bequest (Bethnal Green Museum)*.

CHILDREN RUNNING DOWN HILL. (*Fig. 103.*) 1221–1886.
 $13\frac{1}{4}$ by $27\frac{5}{8}$. Signed. *Dixon Bequest (Bethnal Green Museum)*.
 Reproduced in *Water Colours in the Dixon Bequest*, 1923,
 Plate XX.

LANDSCAPE, WITH CATTLE. 1224–1886.
 $7\frac{1}{4}$ by $10\frac{5}{8}$. Signed. *Dixon Bequest (Bethnal Green Museum)*.
 Reproduced in *Water Colours in the Dixon Bequest*, 1923,
 Plate XXI.

LANDSCAPE, WITH CATTLE AND BRIDGE. 1225–1886.
 $8\frac{1}{4}$ by $12\frac{1}{4}$. Signed. *Dixon Bequest (Bethnal Green Museum)*.
 Reproduced in *Water Colours in the Dixon Bequest*, 1923,
 Plate XXII.

A DELL IN DEVONSHIRE. 65–1895.
 $9\frac{1}{4}$ by $19\frac{1}{2}$. Signed.
 Reproduced in the *Art Journal*, 1908, p. 90.

In the Department of E.I.D. are a sketch-book of Birket Foster and a volume containing twenty sketches by him for book illustrations.

FOX, Edward.

Landscape painter in oil and water colours; resided in London, and from about 1829 at Brighton; exhibited at the Royal Academy, British Institution, Old Water Colour Society, etc., 1813–54.

LANDSCAPE, WITH TIMBER WAGGON: IN THE DISTANCE A CASTLE. E. 837–1918.
 $5\frac{1}{16}$ by $7\frac{1}{2}$. *In E.I.D. Given by Arthur Myers Smith, Esq.*

A MARKET-PLACE, WITH CLOCK-TOWER AND MARKET-HOUSE. E. 2574–1917.
 $8\frac{5}{8}$ by $7\frac{1}{8}$. Signed, and dated 1831.
In E.I.D. Given by Arthur Myers Smith, Esq.

There are other drawings by this artist in the Department of E.I.D.

FRANCIA, François Louis Thomas.

Born at Calais on the 21st December 1772; settled early in London and practised water colour painting. Exhibited regularly at the Royal Academy from 1795 to 1822. Was a Member of the Associated Artists in Water Colours, 1810–12, and their Secretary, 1811–12. Was appointed painter in

water colours to the Duchess of York. In 1817 he returned to France and settled at Calais, where he gave instruction to Bonington (*q.v.*) and W. Wyld (*q.v.*). Among his favourite subjects were shore scenes, broad and rich in colour and fine in handling. Francia died at Calais on the 6th February 1839.

The Library of the Museum contains two letters written by Francia; they are in a volume of MSS. relating to the Associated Artists.

FISHING CRAFT. 469.
13 $\frac{1}{4}$ by 25 $\frac{1}{8}$.

COTTAGES IN A VALLEY. 588.
No. A.L. 6777 in the Department of E.I.D. is a copy of No. 588.
17 $\frac{1}{2}$ by 12. Signed, and dated 1805. *In circulation.*

INTERIOR OF A CHURCH. 623 (E. 5658—1910).
9 $\frac{3}{4}$ by 7 $\frac{3}{8}$. Sepia. *In E.I.D.*

MOOR, WITH WINDMILL. 3016—1876.
13 $\frac{1}{2}$ by 19. *William Smith Bequest.*

Reproduced facing p. 218 of *Water Colour Painting*, 1918, by Alfred W. Rich; and facing p. 226 of *The Art of Water Colour Painting*, 1926, by E. B. Lintott, who give critiques of the drawing.

LANDSCAPE, WITH ANGLER: FONTHILL ABBEY IN THE DISTANCE. 3017—1876.
20 $\frac{5}{8}$ by 16 $\frac{3}{4}$. Signed, and dated 1804.
William Smith Bequest.

SHIPWRECKED MARINER. 625—1877.
6 $\frac{1}{2}$ by 12 $\frac{1}{4}$.

DEAL LUGGER AND BOATS. 627—1877.
12 $\frac{1}{2}$ by 8 $\frac{7}{8}$. *In circulation.*

STREET, WITH BRIDGE AND FIGURES. 374—1878.
14 by 19 $\frac{1}{4}$. Signed, and dated 1827.
Given by W. Wyld, Esq.

RIVER WITH BARGES. 375—1878.
12 $\frac{1}{4}$ by 23 $\frac{1}{2}$. Signed.
In circulation. Given by W. Wyld, Esq.

LANDSCAPE COMPOSITION—MOONLIGHT. 477—1883.

On the back of this drawing is the following inscription:—

“This drawing was made on Monday May the 20th 1799 at the room of Robert Ker Porter of No. 16 Great Newport Street, Leicester Square, in the very painting room, that formerly was Sir Josuah [*sic*] Reynolds’s, and since has been Dr. Samuel Johnson’s; and for the first time on the above day convened a

small and select society of Young Painters under the title (as I give it) of the Brothers; met for the purpose of establishing by practice a school of Historic Landscape, the subjects being designs from poetick passages;

L^s. Francia.

The Society consists of—Worthington, J. C^s. Denham—Treas^r., R^t. K^r. Porter, T^s. Girtin, T^s. Underwood, G^o. Samuel & L^s. Francia, Secret^y."

See *The Connoisseur*, LXIII., 189.

8 $\frac{5}{8}$ by 14 $\frac{3}{8}$. Sepia.

DISMANTLED VESSEL LYING AT ANCHOR OFF A LOW POINT OF LAND. 49—1887.

9 $\frac{7}{8}$ by 14 $\frac{1}{2}$.

In circulation.

LAMBETH PALACE AND WESTMINSTER BRIDGE. 64—1894.

5 $\frac{3}{4}$ by 8 $\frac{1}{2}$.

Given by J. E. Taylor, Esq.

RIVER, WITH SHIPPING. 103—1894.

6 by 8 $\frac{3}{4}$. Signed, and dated 1813.

In circulation. Given by J. E. Taylor, Esq.

THE BANKS OF A CANAL. P. 13—1923.

5 $\frac{3}{8}$ by 8 $\frac{1}{2}$. Signed.

FRANKLIN, John.

Exhibited at the Royal Academy, Suffolk Street, the British Institution, and elsewhere, 1830-68.

THE HALL OF COUNCIL, DOGE'S PALACE, VENICE.

154, 154a—1890.

9 $\frac{1}{4}$ by 13 $\frac{1}{2}$. Signed. With engraving by E. Challis.

FRASER, Alexander, R.S.A.

Born in 1828 at Woodcockdale, near Linlithgow; was the son of an amateur painter. He was elected an Associate of the Royal Scottish Academy in 1858 and a Member in 1862. In London he exhibited chiefly landscapes from 1866 to 1889 at the Royal Academy, Suffolk Street, and elsewhere. He died at Musselburgh on the 24th May 1899.

BARNCLUTH PARK.

A.L. 5806.

6 $\frac{7}{16}$ by 10 $\frac{1}{2}$.

In E.I.D.

See also CASEY, WILLIAM LINNAEUS, No. 778—1870.

FRASER, Claud Lovat.

Born in London in May 1890. After leaving Charterhouse School, he studied for six months under Mr. Walter Richard Sickert. He illustrated booklets and broadsides. In September 1914 he joined the Durham Light Infantry. He

went through the battle of Loos, but was subsequently gassed and shell-shocked, and was invalided out of the Army. For two years he worked in the Record Office. He made a name as a theatrical designer, the *Beggar's Opera* being his greatest success. He died, indirectly owing to his war injuries, at Sandgate on the 18th June 1921.

BARN AT COTTERED. E. 5186-1919.

6½ by 8½. Pen and water colour.

In E.I.D. Given by Mrs. Gulick.

RETURN OF THE PATROL, YPRES, FEBRUARY 1916.

E. 5188-1919.

4½ by 6. Pen and wash.

In E.I.D. Given by Kenneth Hare, Esq.

The Department of E.I.D. contains other drawings by the above artist.

FRIPP, Alfred Downing, R.W.S.

Born in 1822; was a son of the Rev. S. C. Fripp of Bristol, a brother of G. A. Fripp, and a grandson and disciple of Nicholas Pocock. He was educated at Bristol. In 1840 he followed his brother to London and studied in the sculpture galleries of the British Museum; in 1842 he entered the Royal Academy Schools and exhibited drawings at Suffolk Street. He became an Associate of the Old Water Colour Society in 1844 and a Member in 1846; in 1848 his work was first seen at the Royal Academy. Meanwhile he visited Ireland and Wales and painted many Irish and Welsh scenes. In 1859 he toured in Italy. From 1870 he was Secretary to the Old Society. He died on the 13th March 1895 at 33 Hampstead Hill Gardens, and was buried at Rushton, Dorset.

WOOD SCENE. 1492-1869.

13½ by 17½. Signed, and dated 1841.

In circulation. Townshend Bequest.

FISHER BOYS ON A ROCK. 1162-1886.

23 by 16¾. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

THE PIPING SHEPHERD. 1198-1886.

25 by 18¾. Signed. *Dixon Bequest (Bethnal Green Museum).*

"The work cost me much time and labour."—*Extract from a letter by the artist.*

THE PET : A WOMAN AND A CHILD, THE LATTER WITH A KID
IN HER ARMS. 236-1890.

22 by 30¼. Signed. *Bequeathed by Miss Eleanor Robinson.*

- YOUNG ENGLAND—A FISHER BOY. 397–1891.
 18 by 13 $\frac{3}{4}$. Signed, and dated (18)60.
In circulation. Prescott Hewett Gift.
- A DORSETSHIRE SHEPHERD BOY. 398–1891.
 19 $\frac{3}{8}$ by 16 $\frac{1}{4}$. *Prescott Hewett Gift.*

FRIPP, Charles Edwin, A.R.W.S.

Born on the 4th September 1854, the fourth son of G. A. Fripp (*q.v.*). Studied at Nuremberg and Munich. Was correspondent to the *Graphic* in various wars, 1878–1900, and travelled a great deal. Exhibited from 1880. Became an Associate of the Royal Society of Painters in Water Colours in 1891. Died on the 20th September 1906.

- A JAPANESE WASHING DAY. P. 31–1917.
 13 $\frac{7}{8}$ by 6 $\frac{3}{4}$. Signed.
Bequeathed by Henry L. Florence, Esq.

FRIPP, George Arthur, R.W.S.

Born at Bristol in 1813; was a son of the Rev. S. C. Fripp, and a grandson of Nicholas Pocock (*q.v.*). He learned oil painting under J. B. Pyne (*q.v.*), but owed more to Samuel Jackson (*q.v.*), the originator of the Bristol School, under whom he studied water colour art. After painting portraits at Bristol for some years he went in 1834 to Italy, where he worked with his friend, Müller (*q.v.*). He returned in 1835 and removed to London in 1838. He exhibited chiefly at the Old Water Colour Society, of which he became successively Associate (1841), Member (1845), and Secretary (1848–54). By Royal command he made some drawings of the Balmoral district. He died at 50 Holmdale Road, Hampstead, on the 17th October 1896, and was buried at Highgate.

- A COUNTRY CHURCH. 567.
 No. A.L. 6788 in the Department of E.I.D. is a copy of 567.
 13 $\frac{5}{8}$ by 19 $\frac{5}{8}$. Signed, and dated 1845. *In circulation.*

- LANDSCAPE. 1462–1869.
 11 $\frac{3}{4}$ by 19 $\frac{5}{8}$. Signed, and dated 1849.
In circulation. Townshend Bequest.

- DOVER CLIFFS. 1463–1869.
 13 $\frac{5}{8}$ by 19 $\frac{3}{4}$. Signed, and dated 1846.
In circulation. Townshend Bequest.

- LANDSCAPE, NORTH WALES. 1506–1869.
 9 $\frac{1}{2}$ by 13 $\frac{5}{8}$. Signed. *In circulation. Townshend Bequest.*

- BOLTON ABBEY, YORKSHIRE. 1027-1873.
14 by 24½. Signed. *Ellison Gift.*
- THE THAMES AT COOKHAM. 1028-1873.
14 by 19½. *Ellison Gift.*
- RIVER AND WEIR: A TOWN ON THE LEFT. 1124-1886.
14½ by 24½. Signed, and dated 1860.
Dixon Bequest (Bethnal Green Museum).
Reproduced in *Water Colours in the Dixon Bequest*, 1923,
Plate XIX.
- OLD WINDMILL, NEAR EASTBOURNE. 399-1891.
12½ by 19½. Signed, and dated 1862.
In circulation. Prescott Hewett Gift.
The mill has long since been pulled down.
- SHIPLAKE-ON-THAMES, OXFORDSHIRE. 400-1891.
12½ by 25½. Signed, and dated 1864. *Prescott Hewett Gift.*
- "CHILDREN OF THE MIST": HERD OF DEER IN A HIGH-
LAND LANDSCAPE. 401-1891.
14½ by 25. *Prescott Hewett Gift.*
- DUNSTAFFNAGE CASTLE, ARGYLLSHIRE. 402-1891.
10½ by 20½. Signed, and dated 1869. *Prescott Hewett Gift.*
- BOLTON ABBEY, YORKSHIRE. 1730-1900.
13½ by 19. Signed, and dated 1844.
In circulation. Ashbee Bequest.

FRIPP, J. H. (?)

- CLASSICAL COMPOSITION. 41-1874.
8½ by 12. *In circulation.*

FULLEYLOVE, John, R.I.

Born at Leicester in 1847. Was articled to a firm of architects in that town, but afterwards devoted himself to painting in oils and water colours. His subjects were usually old buildings, and he illustrated works on the Holy Land, Greece, Oxford, etc. He became an Associate of the Institute (now the Royal Institute) in 1878 and a Member in 1879, and he was Vice-President of the Institute of Oil Painters. He died at 21 Church Row, Hampstead, on the 22nd May 1908.

- RUINS OF THE ROMAN THEATRE AT ARLES, FRANCE:
COLUMNS OF THE PROSCENIUM. 36-1900.
14½ by 10¼. Signed, and dated 1886.

Given by James Orrock, Esq., R.I.

- SAN GIMIGNANO, NEAR SIENA, ITALY. 37-1900.
9 by 14 $\frac{1}{4}$. Signed, and dated 1880.
Given by James Orrock, Esq., R.I.
- FITZWILLIAM MUSEUM, CAMBRIDGE. 1790-1900.
6 $\frac{3}{4}$ by 10. Signed, and dated 1889. *Ashbee Bequest.*
- ST. GERMAIN L'AUXERROIS, PARIS. 1794-1900.
7 $\frac{1}{4}$ by 10 $\frac{1}{2}$. Signed. *Ashbee Bequest.*
- ST. JOHN'S BRIDGE, CAMBRIDGE. P. 35-1917.
10 $\frac{1}{4}$ by 7. Signed, and dated 1889.
Bequeathed by Henry L. Florence, Esq.

FUSELI, Henry, R.A.

Born at Zurich in February 1741; was the second son of J. C. Füssli, a portrait and landscape painter. After studying at Zurich University and taking Holy Orders, he resided for a time at Berlin, where he did some literary work. About 1763 he came to England and in 1767 met Reynolds. Encouraged by the latter to devote himself to art he went to Italy, where he remained eight years and studied the works of Michelangelo. He exhibited at the Royal Academy from 1774 and returned to England in 1779; his famous "Nightmare" appeared in 1782. Fuseli was elected A.R.A. in 1788 and R.A. in 1790. In 1799 he opened his Milton Gallery. In 1799-1805 and from 1810 he was Professor of Painting at the Royal Academy, and from 1804 its Keeper. His draughtsmanship was far from perfect, but his pictures show much imaginative power; they include many illustrations of the poets. He died at the house of the Countess of Guildford, Putney Heath, on the 16th April 1825, and was buried in St. Paul's Cathedral.

ŒDIPUS CURSING HIS SON POLYNICES. 698.

"Go to ruin, spurned and disowned by me, basest of the base, taking with you these curses, never to gain possession of your native land by the spear, and never to return to hollow Argos, but to die by a brother's hand! . . ."—Sophocles, *Œdipus Coloneus* ("Oxford" Translation).

20 $\frac{1}{4}$ by 18 $\frac{1}{4}$.

The Department of E.I.D. contains a stipple engraving (No. 18640) of this drawing, by John Perry.

SKETCH OF A LADY IN SEVENTEENTH CENTURY COSTUME. 1723-1892.

10 $\frac{7}{8}$ by 6 $\frac{1}{2}$. Dated 3rd January (17)91.

SPIRIT, IN THE FORM OF A MAIDEN, RISING BEFORE AN AGED PAIR. D. 782.

15 $\frac{11}{16}$ by 12 $\frac{7}{16}$.

Dyce Bequest.

GAINSBOROUGH SKETCHING.

P. 1-1914.

16 $\frac{1}{2}$ $\frac{1}{8}$ by 13 $\frac{1}{8}$ $\frac{1}{2}$. Chalk, pen and ink and wash. Inscribed
 "Gainsborough." *Attributed to Fuseli.*

Given by Henry J. Pfungst, Esq., F.S.A.

The Dyce Collection contains five and the Department of E.I.D. upwards of twenty drawings in ink, pencil, etc., by Fuseli.

GAINSBOROUGH, Thomas, R.A.

Born at Sudbury, Suffolk, in 1727 ; was the youngest son of a crapemaker. After attending the local grammar school, he was sent in 1741 to London, where he met Gravelot, the engraver, studied at the St. Martin's Lane Academy, and became a pupil of Francis Hayman. In 1745 he set up on his own account at Hatton Garden, but soon returned to Sudbury, started work there as a portrait painter, and married Margaret Burr, a daughter of the Duke of Beaufort. About 1746 he removed to Ipswich ; here he met Philip Thicknesse, afterwards his biographer, at whose suggestion he settled at Bath in 1760. In 1768 he became a Foundation Member of the Royal Academy, where he exhibited till his quarrel with the Council in 1783. In 1774 he settled in London, residing in the west wing of Schomberg House (afterwards occupied by the War Office), Pall Mall, and soon acquired a large practice. He died in London on the 2nd August 1788, and was buried in Kew Churchyard.

SKETCH FOR A WHOLE LENGTH PORTRAIT OF A FEMALE.

217 (E. 5648-1910).

14 $\frac{1}{2}$ by 9 $\frac{5}{8}$. Pencil and wash.

In E.I.D.

Lithographed in *Studies of Figures by Gainsborough*, by R. Lane, 1825, Plate 23.

CARRYING LAMBS.

594 (A.L. 2793).

7 $\frac{1}{8}$ by 8 $\frac{7}{8}$. Chalk.

In E.I.D.

VIEW OF A MANSION.

641-1877.

9 by 10 $\frac{3}{8}$. Chalk and Indian ink.

In circulation.

LANDSCAPE, WITH BUILDINGS.

642-1877 (E. 5647-1910).

9 by 10 $\frac{1}{2}$. Chalk and Indian ink.

In E.I.D.

LANDSCAPE, WITH HIGH BANK AND RAILINGS.

1639-1888.

7 by 10 $\frac{1}{4}$. Charcoal and Indian ink.

In circulation.

LADY AND CHILDREN : FIRST DESIGN FOR A PICTURE.

D. 672.

13 $\frac{5}{12}$ by 9 $\frac{3}{8}$. Chalk and crayon.

Dyce Bequest.

Lithographed in *Studies of Figures by Gainsborough*, by R. Lane, 1825, Plate 6.

LANDSCAPE, WITH COTTAGE AND STREAM. (*Fig. 65.*)

D. 676.

11 $\frac{2}{3}$ by 14 $\frac{1}{8}$. Pencil and water colour. *Dyce Bequest.*

LANDSCAPE : STORM EFFECT.

D. 678.

8 $\frac{1}{8}$ by 10 $\frac{5}{12}$. Chalk and water colour. Varnished.
Dyce Bequest.

LANDSCAPE, WITH ARCHWAY OF ROCK.

D. 695.

11 $\frac{1}{2}$ by 15 $\frac{1}{2}$. Black chalk and body colour. *Dyce Bequest.*

CATTLE IN A STREAM : BRIDGE AND ROCKS.

1436-1874.

22 $\frac{1}{2}$ by 18. *Attributed to Gainsborough.*

PORTRAIT OF A YOUNG WOMAN.

D. 696.

Oval, 6 $\frac{7}{12}$ by 5 $\frac{1}{2}$. Chalk. *Ascribed to Gainsborough.*
Dyce Bequest.

The Dyce Bequest also contains twenty-two drawings by Gainsborough in chalk, Indian ink, etc. The Department of E.I.D. contains a landscape drawing by him.

See also No. 62-1871 under BARKER, B., and P. 1-1914 under FUSELI.

GANDY, Joseph Michael, A.R.A.

An architect, born in 1771 ; was a pupil of James Wyatt ; became a student of the Royal Academy in 1789, exhibited there from that year, and gained the Academy gold medal in 1790 for a design for a triumphal arch. Went to Rome in 1794, and received the Pope's medal in the first class for architecture. Made drawings for Sir John Soane and John Britton. Was elected A.R.A. in 1803. Gandy was always more or less poor, and is said to have become insane. He died in December 1843.

A TEMPLE OF VICTORY.

239-1879.

3 by 4 $\frac{1}{4}$.

In the Department of E.I.D. is an engraving, No. 12801, by Robert Wallis after this drawing.

CLASSICAL COMPOSITION. INTERIOR OF A RUINED PALACE.

119-1894.

14 $\frac{7}{8}$ by 11 $\frac{7}{8}$.*Given by J. E. Taylor, Esq.*

See also SHEPHERD, GEORGE No. 3031-1876.

The Department of E.I.D. contains numerous architectural designs by Gandy.

GARDNER, Daniel.

A portrait painter, born at Kendal in 1750. Was acquainted there with a portrait painter named Steele.

Studied at the Royal Academy, where he won a silver medal in 1771; was assisted by Sir Joshua Reynolds. Gardner copied works by Reynolds and is said to have painted foliage, etc., in some of them. He became a fashionable painter of small oil, gouache, and pastel portraits; he exhibited a portrait at the Royal Academy in 1771. He was a rapid and successful painter. He died in Warwick Street, Golden Square, on the 8th or 9th July 1805.

JOHN CONSTABLE, R.A. (1776-1837), LANDSCAPE PAINTER, AT THE AGE OF TWENTY. 589-1888.

23 by 18. Tempera. Dated 1796.

Given by Miss Isabel Constable.

Lithographed by T. H. Maguire in C. R. Leslie's *Life of Constable*. Reproduced facing p. 26 of *Daniel Gardner*, by Dr. G. C. Williamson.

SKETCH OF A LADY HOLDING A BOW (? LADY ANNA DAWSON). D. 704.

21 $\frac{11}{12}$ by 15 $\frac{11}{12}$. Charcoal slightly coloured in distemper.

Dyce Bequest.

Formerly ascribed to Sir Joshua Reynolds. Mr. C. F. Bell and Dr. G. C. Williamson attribute the drawing to Gardner. (See Dr. Williamson's *Daniel Gardner*, 1921; reproduction facing p. 48.)

GARDNER, W. Biscombe.

Born about 1847. Painted landscapes in oil and water colour, but was best known for his engravings, many of which were after well-known contemporary artists such as Alma Tadema (*q.v.*), Leighton (*q.v.*), and Watts (*q.v.*). Engraved for the *Graphic*, *Illustrated London News*, etc. Exhibited from 1874 at the Royal Academy and elsewhere. Lived principally in Surrey. Died on the 23rd February 1919.

OLD ROMNEY, KENT.

P. 68-1922.

5 $\frac{7}{16}$ by 7 $\frac{1}{2}$. Signed.

Bequeathed by the late Charles Poland, Esq.

GARNERAY, Ambroise Louis.

Born at Paris, 19th February 1783, the son and pupil of J. F. Garneray, a portrait and genre painter. Was at sea from 1796 to 1806, when he was taken prisoner and brought to England; here he was forced to remain till the peace of 1814. He practised his art during his captivity and adopted it as a career on his return to France. He was patronised by Louis XVIII. and the Duc d'Angoulême. In 1832 he was made Director of the Rouen Museum. Subsequently

he worked for some six years at the porcelain factory at Sèvres, painting pictures to be copied on the porcelain. In 1852 he was made Chevalier of the Légion d'Honneur. He was awarded in 1855 an annual pension for inventing a new kind of canvas for painting. He learned aquatint engraving under Debucourt. He died at Paris on the 11th September 1857.

CARNARVON CASTLE.

P. 63-1920.

11 $\frac{5}{8}$ by 15 $\frac{1}{8}$. Signed.

GASTINEAU, Henry.

Born about 1791; doubtfully alleged to have studied at the Royal Academy; exhibited there from 1812 to 1830; became an Associate of the Old Water Colour Society in 1821 and a Member in 1823. Made many drawings for topographical publications. Excelled in depicting wild and romantic scenery. Was much engaged in teaching. Died at Norfolk Lodge, Coldharbour Lane, Camberwell, on the 17th January 1876.

PENRHYN CASTLE, NORTH WALES.

345-1872.

9 $\frac{3}{8}$ by 12 $\frac{1}{2}$. Signed.

In circulation.

NETLEY ABBEY, NEAR SOUTHAMPTON.

3040-1876.

19 $\frac{1}{8}$ by 15.

William Smith Bequest.

LAGO MAGGIORE.

1164-1886.

8 by 12 $\frac{1}{8}$.

Dixon Bequest (Bethnal Green Museum).

CHIAVENNA, ITALY.

1196-1886.

35 by 52. Signed. *Dixon Bequest (Bethnal Green Museum).*

NEAR TRIM, CO. MEATH, THE CASTLE ON THE RIGHT, AND
THE TOWN IN THE BACKGROUND.

1214-1886.

24 by 36.

Dixon Bequest (Bethnal Green Museum).

Reproduced in *Water Colours in the Dixon Bequest*, 1923,
Plate IV.

FALLS OF THE CONWAY, NEAR BETTWS-Y-COED. 112-1891.

24 $\frac{1}{2}$ by 32 $\frac{1}{2}$. Signed.

MANORBIER CASTLE, NEAR TENBY, PEMBROKESHIRE.

D. 898-1900.

7 $\frac{1}{4}$ by 12.

In E.I.D.

GAUCI, Paul.

Landscape painter, lithographer, and publisher of lithographs. Exhibited from 1834 to 1863 at the Royal Academy and elsewhere. Began in 1866 the publication of a *Practice Drawing Book*.

HIGHGATE.

E. 1072-1918.

7 $\frac{3}{8}$ by 11 $\frac{1}{8}$.In *E.I.D.**Given by Sir Harry F. Wilson, K.C.M.G., K.B.E.*

GEDDES, Miss Margaret Sarah. See Carpenter, Mrs.
William H.

GENDALL, John.

Born in 1790 on Exe Island, Exeter. Became the servant of a Mr. White at Exeter, who recommended him to Sir John Soane; Soane introduced him to Ackermann, the print-seller and publisher. Ackermann employed him for some years as draughtsman, lithographer, and manager. He assisted in producing many illustrated descriptive works, such as *Picturesque Views of the Seine* (1821) and *Views of Country Seats* (1823-28); he painted many oil and water colour views in Devonshire, and exhibited at the Royal Academy from 1818 to 1863. On quitting Ackermann's house Gendall settled at Exeter, where he was associated in business with a Mr. Cole in the Cathedral Close. He was esteemed as a connoisseur. He died at Exeter on the 1st March 1865.

ST. MARGARET'S, WESTMINSTER, AND THE ABBEY, WITH
OLD BUILDINGS IN THE FOREGROUND. 317-1887.

12 $\frac{3}{8}$ by 17 $\frac{1}{2}$.

An almost identical drawing by David Cox is in the Corporation Art Gallery at Birmingham, and is reproduced in A. J. Finberg's *Drawings of David Cox*, 1909, Plate II., and the 1926 catalogue of works by Cox at Birmingham. The point of view is exactly the same and the shadows almost coincide. Possibly 317-1887 is a copy of a finished drawing by Cox after the sketch at Birmingham.

EDINBURGH, FROM NEAR ST. ANTHONY'S CHAPEL ON THE
NORTH-WEST SHOULDER OF ARTHUR'S SEAT.

P. 62-1922.

10 $\frac{3}{4}$ by 15.

GENT, G. W.

Exhibited at the Royal Academy, 1804-22.

CASTLE, LAKE, AND MOUNTAINS.

120-1892.

9 $\frac{5}{8}$ by 13.

GEORGE, Sir Ernest, R.A.

Born in London in 1839; was educated at Brighton and Reading. Entered the Royal Academy schools in 1858 and was awarded the gold medal for Architecture in 1859. From

1861 he practised as an architect and designed many town and country houses. In 1908 he became President of the Royal Institute of British Architects; he was elected A.R.A. in 1910 and R.A. in 1917; he was knighted in 1911. During his holiday tours he produced numerous water colour drawings; he was also an etcher. He died on the 8th December 1922, and was cremated at Golder's Green.

SAN PABLO, ZARAGOZA. P. 41-1917.

13 $\frac{1}{2}$ by 9 $\frac{3}{4}$. Signed, and dated 1879.

Bequeathed by Henry L. Florence, Esq.

DUNURE HARBOUR. P. 53-1919.

10 $\frac{1}{10}$ by 7 $\frac{3}{10}$. Signed.

Bernard H. Webb Bequest.

Sold at Christie's for the Artists' War Fund, Lot 212, 26th February 1900.

NOTRE DAME, DIJON. P. 34-1923.

13 $\frac{1}{10}$ by 8 $\frac{3}{4}$. Signed, and dated 1897.

Given by A. E. Anderson, Esq.

A STREET AT TANGIER. P. 35-1923.

10 $\frac{1}{10}$ by 8 $\frac{3}{10}$. Signed.

Given by A. E. Anderson, Esq.

At the back is written, "Repeated larger | 1894."

ROUEN: THE SOUTH PORCH AND TOWERS OF THE CATHEDRAL, SEEN FROM THE RUE DU BAC. E. 3945-1919.

14 $\frac{1}{8}$ by 10 $\frac{3}{16}$. Signed. *In E.I.D. Bernard H. Webb Bequest.*

In the Department of E.I.D. are architectural designs by the above artist, and five sketch books containing drawings in water colour, etc., by him.

GESSNER, Johann Conrad.

Born at Zurich on the 2nd October 1764; was the eldest son of Salomon Gessner, author of *The Death of Abel*. He studied under J. H. Wüst and S. Landolt, and then proceeded to the Academy at Dresden, where he became a pupil of Graff and Zingg. In 1787 he went to Italy, but from 1789 to 1796 he resided at Zurich; in 1796 he came to England. From 1799 to 1803 he exhibited at the Royal Academy. In 1804 he returned to Zurich. His pictures mainly dealt with horses and military subjects. He made experiments in etching on stone. He died at Zurich on the 8th May 1826.

HORSES AT A POOL. 493.

14 $\frac{1}{4}$ by 18 $\frac{1}{4}$. Signed, and dated 1800.

HORSES IN A STORM. 494.

17 by 24 $\frac{1}{4}$. Signed, and dated 1798.

In E.I.D.

SOLDIERS PLAYING AT CARDS IN A STABLE. 316-1876.
16 by 23 $\frac{1}{8}$. Signed, and dated 1800. *In E.I.D.*

LANDSCAPE, WITH HORSES. P. 2-1913.
15 $\frac{9}{16}$ by 20 $\frac{1}{2}$. Signed, and dated 1800.
Given by Henry J. Pfungst, Esq., F.S.A.

GIBBONS, F.

THE SUN INN, CIRENCESTER. E. 1060-1918.
12 $\frac{3}{8}$ by 8 $\frac{5}{8}$. Signed, and dated 1880.
In E.I.D. Given by Arthur Myers Smith, Esq.

GIFFORD, Edward. *See Gyfford, Edward.*

GILBERT, Sir John, R.A., P.R.W.S.

Born at Blackheath on the 21st July 1817 ; was the son of an estate agent. With a view to entering his father's profession he worked in an office near the Mansion House, and by using his opportunities of sketching uniforms and liveries, acquired a skill afterwards useful in his historical paintings. He studied for a short time under George Lance, but was mainly self-taught. He exhibited water colours at Suffolk Street in 1836, and oil paintings at the Royal Academy from 1838, but from about 1851 he devoted himself chiefly to water colours. Gilbert exhibited largely at the Old Water Colour Society, of which he was elected an Associate in 1852, a Member in 1854, and President in 1871 ; he was knighted in 1872, became A.R.A. in the same year, and R.A. in 1876. He was a prolific draughtsman, and executed many illustrations for newspapers and books. He died at Blackheath on the 5th October 1897, and was buried at Lewisham.

DON QUIXOTE DISCOURSING ON THE ADVANTAGE OF ARMS OVER LETTERS. 1215-1886.

' By order of Don Fernando and his company, the innkeeper had taken care to provide a collation for them. . . . They gave the upper end and principal seat (though he would have declined it) to Don Quixote, who would needs have the lady Micomicona sit next him, as being her champion. Then sat down Lucinda and Zoraïda, opposite to them Don Fernando and Cardenio, and then the stranger and the rest of the gentlemen ; next to the ladies sat the priest and the barber.'—Cervantes, *Don Quixote*, Part I., Book iv., chapter x. (Jarvis's *Translation*, 1840 edition).

24 $\frac{3}{4}$ by 30 $\frac{1}{8}$. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

INTERIOR OF THE OLD CORN EXCHANGE, MARK LANE. 166-1889.

4 $\frac{7}{8}$ by 6 $\frac{7}{8}$.

In circulation.

CRUSADERS ON THE MARCH.

217-1890.

11 $\frac{7}{8}$ by 17 $\frac{3}{8}$. Signed, and dated 1862.Engraved in the *Magazine of Art*, xxii. p. 61.ARRIVAL OF CARDINAL WOLSEY AT LEICESTER ABBEY,
1530. Cf. Shakespeare's *Henry VIII.*, Act iv., Scene 2.

403-1891.

14 $\frac{1}{8}$ by 21 $\frac{1}{4}$. Signed.*Prescott Hewett Gift.*

Reproduced in the "Savoy Edition" of Shakespeare, 1913, and in colours in the Spring number of the *Studio*, 1916, and facing p. 138 of H. M. Cundall's *History of Water Colour Painting*, 1908.

A similar oil painting, 54 by 78, by Gilbert is reproduced facing p. 8 of the catalogue of the sale, on the 2nd July 1912, at 5 Cornwall Gardens, South Kensington, of the property of the late Mr. H. Cooper Gleadow. It differed in small particulars.

SHYLOCK, SALANIO, AND SALARINO.

286-1898.

Salanio. "How now, Shylock? What news among the merchants?"

Shylock. You know, none so well, none so well as you, of my daughter's flight."—Shakespeare, *The Merchant of Venice*, Act III., Scene 1.

11 $\frac{1}{4}$ by 18 $\frac{3}{8}$. Signed, and dated 1864.DON QUIXOTE AND SANCHE PANZA RETURNING TO THEIR
VILLAGE.

1762-1900.

"Open thine eyes, O desired country, and behold thy son, Sancho Panza, returning to thee again, if not very rich, at least very well whipped. . . . Receive likewise thy son Don Quixote, who, if he comes conquered by another's hand, yet comes a conqueror of himself."—Cervantes, *Don Quixote*, Part II., chapter lxxii. (Jarvis's *Translation*, 1840 edition).

12 $\frac{1}{4}$ by 17 $\frac{3}{8}$. Signed, and dated 1866.*Ashbee Bequest.*Reproduced in the *Magazine of Art*, xxii. p. 171.DON QUIXOTE IN HIS STUDY: HIS NIECE AND HOUSEKEEPER
LOOKING IN.

1930-1900.

"At times when he was idle, which was most part of the year, he gave himself up to the reading of tales of chivalry, with such relish, that he nearly forgot all the sports of the field and even the management of his domestic affairs."—Cervantes, *Don Quixote*, Part I., Book I., chapter i. (Jarvis's *Translation*, 1840 edition).

12 $\frac{3}{4}$ by 18 $\frac{1}{4}$. Signed, and dated 1865.*In circulation. Ashbee Bequest.*

The Department of E.I.D. contains a drawing on wood by Gilbert.

GILDER, Henry.

Lived with Thomas Sandby (*q.v.*) at Windsor, where he was probably being trained as an architect. Exhibited at Royal Academy 1773-78.

RUINS OF COWLING (OR COOLING) CASTLE, NEAR STROOD,
KENT : EXTERIOR AND INTERIOR VIEWS.

113-1891 and 114-1891.

Each $8\frac{1}{2}$ by $11\frac{7}{8}$.

GILFILLAN, John Alexander.

Was in early life a lieutenant in the Royal Navy ; afterwards Professor of Painting at the Andersonian University, Glasgow, 1830-40. Subsequently emigrated to New Zealand to take up farming, but meeting with a severe domestic misfortune he went to Melbourne, where he obtained an appointment in the Post Office.

A SCOTCH LOCH.

489.

$9\frac{7}{8}$ by $16\frac{1}{2}$.

GILL, Edmund Marriner.

The two undermentioned drawings were purchased as works of the above artist, who may have been identical with Edmund Gill. The latter was born at Clerkenwell on the 29th November 1820. He was the son of a japanner and painter of portraits and animals. He lived as a youth at Ludlow. In 1841 he was influenced by an exhibition of works by David Cox. In 1843 he became a student at the Royal Academy. He painted Welsh and Scottish subjects, especially waterfalls and river subjects. He died at Hackbridge, Carshalton, on the 14th May 1894.

LANDSCAPE.

P. 55-1920.

$4\frac{9}{16}$ by $6\frac{5}{16}$.

LANDSCAPE.

P. 56-1920.

$4\frac{1}{8}$ by $5\frac{7}{8}$.

GILLIES, Miss Margaret, A.R.W.S.

Born in Throgmorton Street, London, on the 7th August 1803 ; was the daughter of a Scotch merchant, and was brought up at Edinburgh by her uncle, Lord Gillies. Subsequently she studied art in London and Paris, and was for many years a successful miniature painter ; she also painted domestic and romantic subjects. She exhibited from 1832 at the Royal Academy, and also at the Old Water Colour Society, of which she was elected an Associate in 1852. She died at The Warren, Crockham Hill, near Westerham, Kent, in 1887.

“TRUST” : A FEMALE FIGURE LEANING ON A ROCK.

1187-1886.

$23\frac{7}{8}$ by 12.

Dixon Bequest (Bethnal Green Museum).

GILLRAY, James.

A caricaturist, etcher, and engraver, born in 1757; said to have been the son of a Chelsea pensioner. He was apprenticed to a heraldic engraver in London, but ran away and joined a company of strolling players. Returning to London he became a student of the Royal Academy. His first caricature appeared in 1779. In 1784 he published engravings illustrative of Goldsmith, etc. Altogether Gillray produced over 1200 political and satirical caricatures, many of them directed against the Royal Family and prominent statesmen. He died in London on the 1st June 1815, in a state of imbecility brought on by his excesses.

SIX SKETCHES MADE FOR THE CARICATURE "CONNOISSEURS EXAMINING A COLLECTION OF GEORGE MORLAND'S," where portraits of the following are introduced :—

D. 765-770.

Captain William Baillie (1723-1810), engraver; Baker, G.; Mitchell; Mortimer, John Hamilton, A.R.A. (1741-79), painter; Whitefoord, Caleb (1734-1810), diplomatist.

(a) First idea for the principal figure, said to be Capt. William Baillie.

$9\frac{1}{2}$ by $7\frac{7}{8}$. Slight sketch in black chalk.

(b) The same figure.

$8\frac{5}{8}$ by $7\frac{1}{4}$. Black chalk and pen.

(c) The same, the background with pictures introduced.

$8\frac{5}{8}$ by $7\frac{1}{4}$. Black chalk and red ink.

(d) The same. Capt. Baillie is drawing a curtain over the picture he is looking at.

$8\frac{5}{8}$ by $7\frac{1}{4}$. Black chalk.

(e) The entire composition. The pictures on the wall merely sketched in.

19 by $11\frac{1}{2}$. Black and red ink.

(f) The entire composition. The pictures against the wall more distinctly made out.

19 by $12\frac{3}{4}$. Pen washed with Indian ink. *Dyce Bequest.*

GILPIN, Sawrey, R.A.

Born at Carlisle on the 11th November 1733; was a son of Captain John Bernard Gilpin (1701-76), an amateur artist; became a pupil in 1749 of Samuel Scott, the marine painter, in London. In 1758 he went to Newmarket to study the horse, and afterwards painted horses and other animals with

great success. He was patronised by the Duke of Cumberland. He exhibited from 1762 with the Incorporated Society of Artists, and was for a time its President. His contributions to the Royal Academy exhibitions range from 1786 to 1807; he was elected A.R.A. in 1795 and R.A. in 1797. The landscapes and figures in his pictures were sometimes painted by G. Barret, sen. (*q.v.*), Zoffany, and Philip Reinagle (*q.v.*). Gilpin was also an etcher. He died at Brompton on the 8th March 1807.

He was a brother of the Rev. W. Gilpin (*q.v.*).

A LION AND LIONESSES. 1273-1871.

4 $\frac{5}{8}$ by 8 $\frac{5}{8}$.

FONTHILL ABBEY IN PROCESS OF CONSTRUCTION.

340-1872.

17 $\frac{1}{4}$ by 23. Signed, and dated 1797.

In circulation.

MOUNTAIN LANDSCAPE, WITH CATTLE AND FIGURES.

155-1890.

6 $\frac{1}{2}$ by 8 $\frac{3}{4}$. Signed, and dated 1784.

THREE COWS BY A STREAM.

E. 2922-1923.

7 by 8 $\frac{7}{8}$. Pencil and water colour.

In E.I.D.

The Department of E.I.D. also contains a pen, pencil, and wash drawing by the above artist.

See also BARRET, GEORGE, sen., R.A., No. 344-1872.

GILPIN, The Rev. William, M.A.

A brother of Sawrey Gilpin, R.A. (*q.v.*); born at Scaleby Castle near Carlisle on the 4th June 1724; educated at Queen's College, Oxford; ordained in 1746. For many years he kept a large school at Cheam, and in 1777 became vicar of Boldre in the New Forest. During the summer he used to make sketching tours, accounts of which he published in volumes illustrated with aquatints by himself. He also published religious works and a *Life of Bernard Gilpin*. He founded and endowed a school at Boldre. He died at Boldre on the 5th April 1804, and was buried there.

MOUNTAIN LANDSCAPE, WITH CASTLE ON A HILL.

1431-1869.

10 $\frac{1}{2}$ by 14. Indian ink. Stamped with initials.

Townshend Bequest.

LANDSCAPE, WITH RIVER AND BRIDGE.

1433-1869.

10 $\frac{1}{8}$ by 14. Indian ink. Stamped with initials.

Townshend Bequest.

- LANDSCAPE, WITH HILLS AND LAKE. 1435–1869.
 9½ by 14½. Indian ink. Stamped with initials.
In circulation. Townshend Bequest.
- LAKE SCENE. 1450–1869.
 11½ by 15. Indian ink. Stamped with initials.
In circulation. Townshend Bequest.
- RIVER SCENE. D. 734.
 Oval, 6½ by 9½. *Dyce Bequest.*
- LANDSCAPE. D. 736.
 Oval, 6 by 9. *Dyce Bequest.*
- The Dyce Collection contains eight drawings in Indian ink by the Rev. W. Gilpin.

GINNETT, L.

- YPRES. E. 1760–1919.
 10½ by 13½. Pencil and wash.
In E.I.D. Given by Major J. D. Fleming, R.G.A.

GIRTIN, Thomas.

Born at Southwark on the 18th February 1775; was the son of a rope-maker. Became a pupil of Fisher, a drawing master in Aldersgate Street, and an apprentice of Edward Dayes (*q.v.*); was helped by Dr. Monro (*q.v.*), and was a close friend of Turner (*q.v.*). He early began practising as a water colour painter and exhibited at the Royal Academy from 1794. He toured in the north with James Moore, and visited other parts of England and some cathedral cities. In November 1801 he went to France on account of his health; he returned in May of the following year, died in London on the 9th November 1802, and was buried in the churchyard of St. Paul's, Covent Garden. With Paul Sandby and Turner, he may be regarded as a pioneer in the development of the art of water colour painting.

- ON THE WHARFE, YORKSHIRE. (*Fig. 30.*) 380.
 18½ by 24½.
 Reproduced facing p. 44 of *The Earlier English Water Colour Painters*, 1890, by Cosmo Monkhouse; and on Plate 17 of *Thomas Girtin's Water Colours*, 1924, by Randall Davies.
- RIEVAULX ABBEY, YORKSHIRE. (*Fig. 27.*) 499.
 No. A.L. 6778 in the Department of E.I.D. is a copy of No. 499.
 16½ by 21½. Signed.
 Reproduced facing p. 190 of *Water Colour Painting*, 1918, by A. W. Rich, who gives a critique of it; and on Plate 38 of *Thomas Girtin's Water Colours*, 1924, by Randall Davies.
- It is possible that Girtin based this drawing on a similar one made by E. H. Locker, in 1801 or 1802.

- ON THE THAMES. 2928-1876.
8 $\frac{1}{4}$ by 18 $\frac{3}{4}$. *William Smith Bequest.*
- STREET IN WEYMOUTH. Unfinished drawing. 2929-1876.
8 $\frac{5}{8}$ by 11 $\frac{1}{4}$. Signed. *William Smith Bequest.*
Reproduced on Plate 56 of *Thomas Girtin's Water Colours*,
1924, by Randall Davies.
- ENTRANCE TO THE "GROTTO," POSILIPO. 16-1878.
12 $\frac{3}{4}$ by 9 $\frac{1}{4}$.
- WARKWORTH HERMITAGE, NORTHUMBERLAND. 45-1878.
17 by 22 $\frac{1}{8}$. Signed, and dated (17)98. *In circulation.*
- INTERIOR: THE STAIRCASE OF A MASSIVE BUILDING. 128-1882.
7 $\frac{1}{4}$ by 11 $\frac{1}{4}$. *In circulation.*
- FARMHOUSE, "TURNER'S FARM."* 1085-1884.
12 by 16 $\frac{1}{2}$. Signed. *In circulation.*
Reproduced on Plate 29 of *Thomas Girtin's Water Colours*,
1924, by Randall Davies.
- KIRKSTALL ABBEY, YORKSHIRE.* 1086-1884.
9 $\frac{7}{8}$ by 14.
- STREET SCENE, NEAR PARIS.* 1087-1884.
5 $\frac{1}{2}$ by 11 $\frac{1}{4}$. Signed, and dated 1802. *In circulation.*
Reproduced in colours on Plate 90 of *Thomas Girtin's Water Colours*, 1924, by Randall Davies.
- VILLAGE FAIR, WITH MOUNTEBANKS.* 1088-1884.
5 by 7 $\frac{1}{8}$. Indian ink and sepia.
- LANE AT HAMPSTEAD.* 1089-1884.
12 $\frac{1}{2}$ by 11.
- HILLY LANDSCAPE, WITH A WAGGON.* 1090-1884.
11 $\frac{3}{4}$ by 15 $\frac{3}{4}$. *In circulation.*
- THE MAYOR'S WALK ON THE BANKS OF THE OUSE, YORK.* 1091-1884.
10 $\frac{3}{8}$ by 20 $\frac{7}{8}$. Signed, and dated 1801.
Reproduced in colours on Plate 85 of *Thomas Girtin's Water Colours*, 1924, by Randall Davies.
- CHEPSTOW CASTLE ON THE WYE, MONMOUTHSHIRE. 1092-1884.
14 by 24. *In circulation.*

* Bought at a sale of the artist's granddaughter, Mrs. Julia H. Cooper, who had inherited them from her father, Thomas Calvert Girtin.

KIRKSTALL ABBEY, YORKSHIRE—EVENING. (Fig. 29.)
405—1885.

12 by 20 $\frac{1}{8}$.

A mezzotint by W. Say, apparently after this or a similar drawing, which then belonged to Mr. B. G. Windus, was published 1st July 1824 by W. Cooke, and formed Plate 9 in *River Scenery by Turner and Girtin*. A mezzotint by S. W. Reynolds of the same subject is contained in Girtin's *Liber Naturæ*, a set of twelve plates published in 1883.

The drawing is reproduced facing p. 44 of *The Earlier English Water Colour Painters*, 1890, by Cosmo Monkhouse; (in colour) facing p. 46 of H. M. Cundall's *History of Water Colour Painting*, 1908; facing p. 154 of *British Painting*, 1920, by Irene Maguinness; facing p. 241 of *Landscape Painting from Giotto to the Present Day*, 1923, by C. Lewis Hind; in colours as frontispiece to G. G. Coulton's *Five Centuries of Religion*, 1923; and on Plate 41 of *Thomas Girtin's Water Colours*, 1924, by Randall Davies; and as an official picture postcard.

PORTE ST. DENIS, PARIS. 37—1886.
18 by 23 $\frac{3}{4}$.

Reproduced on Plate 89 of *Thomas Girtin's Water Colours*, 1924, by Randall Davies.

A drawing by Girtin at the Musée Carnavalet, representing the same subject, is reproduced in the *Gazette des Beaux-Arts*, October 1912, p. 261.

LANDSCAPE, WITH A RUINED CASTLE AND RIVER. 42—1887.
9 $\frac{3}{4}$ by 13 $\frac{1}{2}$. Signed, and dated 1801. *In circulation*.

LANDSCAPE, WITH CHURCH BESIDE A RIVER. 156—1890.
10 $\frac{5}{8}$ by 8 $\frac{1}{4}$.

Reproduced on Plate 50 of *Thomas Girtin's Water Colours*, 1924, by Randall Davies.

DR. MONRO'S HOUSE, FETCHAM, SURREY. 157—1890.
10 by 13 $\frac{1}{2}$. Signed.

This is a *copy* of a drawing in the British Museum, which is reproduced on Plate 34 of *Thomas Girtin's Water Colours*, 1924, by Randall Davies.

LANDSCAPE, WITH THE SEA IN THE DISTANCE. 117—1894.
8 $\frac{3}{8}$ by 12 $\frac{3}{8}$. Indian ink.

In circulation. Given by J. E. Taylor, Esq.

THE SOUTH GATE AND OLD GAOL, SOUTHAMPTON. 1916—1900.

5 $\frac{1}{2}$ by 7 $\frac{1}{2}$. *In circulation. Ashbee Bequest.*
Compare the drawing No. 1803—1888, attributed to Turner.

BANQUETING HOUSE, WHITEHALL. D. 721.
Diam. 4 $\frac{1}{4}$. Pen, slightly tinted. Signed. *Dyce Bequest.*

LANDSCAPE, WITH RIVER. D. 722.
8 $\frac{3}{8}$ by 13 $\frac{5}{12}$. *Dyce Bequest.*

LANDSCAPE, WITH FIGURES. D. 723.
 $6\frac{1}{2}$ by $12\frac{1}{4}$. Dyce Bequest.

RIVER SCENE, WITH BOATS. D. 724.
 $5\frac{5}{8}$ by $8\frac{7}{8}$. Dyce Bequest.

LANDSCAPE, WITH MILL, WATER AND TREES. D. 725.
 $6\frac{7}{8}$ by $10\frac{5}{8}$. *Attributed to Girtin.* Dyce Bequest.

LANDSCAPE, WITH STREAM AND MOUNTAINS—EVENING.
 A.L. 5758.
 $7\frac{1}{8}$ by $10\frac{1}{4}$.

LANE AND COTTAGES. P. 68–1919.
 $16\frac{5}{8}$ by $12\frac{1}{8}$. *Bernard H. Webb Bequest.*

Reproduced in the *Review of the Principal Acquisitions*, 1919.
 At the British Museum is a small pencil and sepia sketch (No. LB58a) by Girtin of this subject. Among the chief points of difference between the two drawings are the facts that the cottages are higher up in the small one, the latter shows a man on the road and has a stream with a bridge in the immediate foreground; in the small drawing no tree-trunks are shown. A reversed soft-ground etching by Francia (*q.v.*), apparently after the larger drawing, is at the British Museum.

LAKE IN HAREWOOD PARK, YORKSHIRE. P. 129–1920.
 26 by $39\frac{1}{4}$.
 Edward, Lord Lascelles, was one of Girtin's earliest patrons.

LANDSCAPE, WITH HERMIT. (*Fig. 28.*) P. 43–1924.
 $13\frac{3}{8}$ by $18\frac{3}{4}$. Signed, and dated 1801.

Stated to have been purchased from Girtin in Paris by an ancestor of the vendor.

Reproduced facing p. 234 of E. B. Lintott's *Art of Water Colour Painting*, 1926, and in the *Review of the Principal Acquisitions*, 1924, 1926, pl. 16.

The Department of E.I.D. also contains two pencil drawings by Girtin.

GLEHN, Wilfrid Gabriel de, A.R.A.

THE PONT DES ARTS AND THE INSTITUT, PARIS. P. 1–1921.

Sight measure, $14\frac{7}{8}$ by $19\frac{3}{8}$. Signed, and dated 1919.
Given by the artist.

GLENNIE, Arthur, R.W.S.

Born on the 5th February 1803 at Dulwich Grove; was a son of W. Glennie, LL.D. Learnt drawing at school from Samuel Prout (*q.v.*). Began life in mercantile business. Became an Associate of the Old Water Colour Society in

1837 and a Member in 1858. Glennie paid several visits to Rome, and finally settled there in 1855; his subjects are mostly Italian. He died at Rome on the 23rd January 1890.

FIUME, COAST OF THE ADRIATIC, ITALY. 1188-1886.
12 $\frac{3}{4}$ by 21 $\frac{3}{8}$. *Dixon Bequest (Bethnal Green Museum).*

AMPHITHEATRE, POLA, ISTRIA. 404-1891.
12 $\frac{7}{8}$ by 26. Signed, and dated 1866. *Prescott Hewett Gift.*

SPOLETO IN UMBRIA, FROM THE CAPPUCCINI CONVENT. P. 28-1921.

18 $\frac{1}{16}$ by 25 $\frac{1}{16}$. Signed.
Given by Mrs. Isabella I. Low, from the collection of the late Robert Low, Esq.

GLOAG, Miss Isobel Lilian, R.O.I.

Born of Scottish parents at Kensington on the 1st August 1865. Studied successively at the St. John's Wood Art School, at the Slade School under Legros, in Mr. Ridley's studio, at the life class at South Kensington, and under Raphael Collin at Paris. Exhibited from 1889 at the Royal Society of British Artists, the Royal Institute of Painters in Water Colours, the Royal Academy, etc.; was a Member of the Royal Institute of Oil Painters. She painted subjects from old-time legend and romance, portraits, flower-pieces, and interiors; she made drawings for book illustrations and designed posters and stained glass. Her life was a prolonged struggle against ill-health. She died at Kensington on the 5th January 1917.

THE CORNFIELD. Painted near Warsaw. P. 4-1921.
13 $\frac{1}{2}$ by 19 $\frac{3}{8}$. *Given by Miss M. R. Gloag.*

THE BRIDE AND BRIDEGROOM. The costumes are those of Lowicz, Poland. P. 42-1921.
34 $\frac{1}{8}$ by 22 $\frac{5}{8}$. *Given by Miss M. R. Gloag.*

The Department of E.I.D. contains cartoons, designs, and figure studies by Miss I. L. Gloag.

GLOVER, John.

Born at Houghton-on-the-Hill, Leicestershire, on the 18th February 1767; was the son of a small farmer; was self-taught as an artist except for a few lessons from W. Payne (*q.v.*), and one from John Smith (*q.v.*). In 1786 he was appointed writing master of the Free School at Appleby, Leicestershire; in 1794 he removed to Lichfield, where he painted and taught drawing. Hitherto he had used water

colours, but now began to work in oils. From 1795 he exhibited at the Royal Academy. In 1805 he came to London, he was an early Member of the Old Water Colour Society, and in 1807-8 and 1814-15 was its President. In 1815 he went to Paris, and subsequently visited Switzerland and Italy. About this time he painted some large works in oil. Having left the Water Colour Society in 1817, he helped to found the Society of British Artists in 1824, and exhibited there till 1830. In 1830 or 1831 he departed with his family for Tasmania, and there followed his profession, while exploiting a large estate. He died at Launceston, Tasmania, on the 9th December 1849.

Among Glover's pupils were W. Glover (*q.v.*), H. C. Allport (*q.v.*), James Holworthy (*q.v.*), and probably George Pickering (*q.v.*).

- TIVOLI. 478.
 $11\frac{3}{4}$ by $16\frac{3}{4}$. *In circulation.*
- WINDSOR CASTLE. 686.
 $10\frac{7}{8}$ by $15\frac{7}{8}$. Neutral tint and Indian ink. *In circulation.*
- LANDSCAPE: WINDSOR CASTLE IN THE DISTANCE. The view was probably taken from Cranbourn Lodge. 3052-1876.
 $16\frac{3}{4}$ by $24\frac{1}{4}$. *William Smith Bequest.*
 Reproduced (in colour) facing p. 66 of H. M. Cundall's *History of Water Colour Painting*, 1908; and in the *Connoisseur*, June 1923, p. 73.
- THE CANAL, CHESTER, SHOWING NORTHGATE STREET BRIDGE AND PART OF THE BLUECOAT HOSPITAL ABUTTING ON IT. 622-1877.
 $14\frac{1}{2}$ by $12\frac{1}{4}$.
- PONT ABERGLASLYN, NORTH WALES. 1096-1884.
 12 by $16\frac{3}{4}$. *In circulation.*
- LANDSCAPE, WITH CATTLE. (*Fig. 63.*) 1122-1886.
 $29\frac{1}{2}$ by 44. *Dixon Bequest (Bethnal Green Museum).*
 Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate III.
- LANDSCAPE VIEW IN NORTH WALES (?). 56-1887.
 $7\frac{7}{8}$ by $11\frac{3}{4}$. *In circulation.*
- MOUNTAIN LANDSCAPE. 158-1890.
 12 by $17\frac{1}{4}$.
- ROSLIN CHAPEL, WITH CASTLE, NEAR EDINBURGH. 62-1894.
 $4\frac{5}{8}$ by $5\frac{7}{8}$. *In circulation. Given by J. E. Taylor, Esq.*

SKETCH BOOK OF 78 LEAVES, CONTAINING VIEWS OF THE
LAKE DISTRICT, LONDON, MATLOCK, ETC.

D. 14 to 91-1901.

$7\frac{1}{8}$ by $10\frac{7}{8}$. Chiefly in Indian ink.

In E.I.D.

CARLISLE CASTLE FROM THE NORTH-EAST.

D. 2-1902.

$6\frac{7}{8}$ by $10\frac{1}{8}$.

In E.I.D.

THE TEIGN, NEAR DREWSTEIGNTON, DEVONSHIRE.

P. 37-1920.

$10\frac{1}{2}$ by $16\frac{1}{10}$. Dated 1829 at the back.

Sold at Christie's, 17th April 1890 (Lot 529) as "A View in the Lake District."

LANDSCAPE, WITH WATERFALL.

P. 31-1923.

$22\frac{1}{10}$ by $35\frac{3}{4}$.

Given by Sir Harry F. Wilson, K.C.M.G., K.B.E.

The Dyce Collection contains a drawing in Indian ink by Glover, and in the Department of E.I.D. are other drawings by him, including a book of studies of landscapes.

GLOVER, William.

A son and pupil of John Glover (*q.v.*). In 1808 he seems to have been teaching drawing with Allport (*q.v.*) at Birmingham. When his father opened a gallery in London, some of William Glover's landscapes were exhibited there. He accompanied his father to Tasmania in 1830-31. A painting by him of a view in Van Diemen's Land (Tasmania) appeared at the British Institution in 1833.

BARNARD CASTLE.

P. 47-1920.

$16\frac{1}{10}$ by $24\frac{1}{2}$.

On the back of the mount is pencilled "May 18 1830 £3-15-0." The date is that of John Glover's sale before his departure for Tasmania. The same inscription also occurs on the back of a monochrome drawing, No. E. 1124-1920, in the Department of E.I.D., which came from the same source. The latter drawing is inscribed "William Glover" at the back, probably by the artist himself. It has consequently been supposed that No. P. 47-1920 is by William Glover, but the evidence is not conclusive.

Reproduced in the *Review of the Principal Acquisitions*, 1920.

GOFF, Colonel Robert Charles, R.E.

Born of Irish parentage on the 28th July 1837. Obtained a commission in the 50th Queen's Own in 1855, and fought in the Crimea; was subsequently stationed in Ceylon and Malta; became Colonel in the Coldstream Guards in 1878, and retired in the same year. Travelled extensively. Lived

for several years at Florence and in Switzerland. He executed over two hundred etchings and produced many water colour drawings. He was for more than thirty years a Member of the Royal Society of Painter Etchers and Engravers. He died at La Tour de Peilz, Vevey, on the 30th June 1922. He was a friend of Charles Dickens.

THE CHURCH OF ST. NICOLAS, GHENT.

P. 12-1923.

7 $\frac{1}{8}$ by 5 $\frac{3}{16}$. Signed, and dated (18)94.

GOLDICUTT, John.

Born in 1793; was a student of the Royal Academy in 1812; became an architect; exhibited at the Royal Academy, 1810-42; travelled in Italy 1817-19; received a gold medallion from the Pope in 1818 for a coloured drawing of the transverse section of St. Peter's, 1818; published *Antiquities of Sicily* in 1819, *Specimens of Ancient Decorations from Pompeii* in 1825, and *Ancient Wells and Reservoirs* in 1836; was Honorary Secretary to the Institute of Architects from 1834 to 1836; died in 1842.

RUINS OF THE BASILICA OF CONSTANTINE AT ROME.

284-1896.

19 $\frac{5}{8}$ by 15 $\frac{1}{8}$.

Given by R. Phené Spiers, Esq., F.S.A.

GOMPERTZ, M.

Exhibited at the Society of British Artists in 1833 and 1835.

VIEW OF THE HOUSE OF LORDS AFTER THE FIRE IN 1834.

D. 1922-1908.

8 $\frac{7}{8}$ by 14 $\frac{5}{8}$.

In E.I.D. Given by Sydney Vacher, Esq.

GOODALL, Edward Angelo, R.W.S.

Born on the 8th June 1819, the eldest son of Edward Goodall (1795-1870), the landscape engraver; educated at University School. Early displayed a talent for water colour painting; was awarded a silver medal by the Society of Arts in 1836-37. Accompanied the Schomburgk Guiana Boundary Expedition as draughtsman in 1841. Exhibited from 1841, principally at the Royal Academy, Society of British Artists, and Old Water Colour Society, becoming an Associate of the last-named in 1858 and a Member in 1864. Went to the Crimea in 1854 as artist-correspondent to the *Illustrated London News*; visited Rome on his return. He died at his residence in Fitzroy Road, Regent's Park, on the 16th April 1908, and was buried at Highgate.

- THE ALCÁNTARA BRIDGE AT TOLEDO, SPAIN. 2991-1876.
 $9\frac{1}{2}$ by $14\frac{1}{2}$. *William Smith Bequest.*
- SEGOVIA, SPAIN. 3039-1876.
 13 by $21\frac{1}{4}$. Signed. *William Smith Bequest.*
- WESTMINSTER BRIDGE AND THE HOUSES OF PARLIAMENT,
 FROM THE SURREY SIDE. 1179-1886.
 18 by $30\frac{3}{4}$. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).
- ST. PAUL'S AND LONDON BRIDGE, FROM THE SURREY SIDE.
 1181-1886.
 18 by 29. Signed, and dated 1864.
Dixon Bequest (Bethnal Green Museum).
- ISLAND AND CHURCH OF S. GIORGIO MAGGIORE, VENICE :
 MOONLIGHT. 405-1891.
 $10\frac{5}{8}$ by $18\frac{3}{4}$. *Prescott Hewett Gift.*
 Reproduced in *Venice Past and Present*, by S. Brinton, 1925.

GOODALL, Frederick, R.A.

Born in 1822; was a brother of Edward Angelo Goodall (*q.v.*). Won a silver medal at the Society of Arts, 1836-37. From 1838 he exhibited at the Royal Academy. In his first period he followed Wilkie (*q.v.*), and depicted British village scenes; subsequently he painted biblical scenes, pictures of the Nile and the Pyramids, and English landscapes. Goodall was elected A.R.A. in 1852 and R.A. in 1863; he became an Honorary Retired Academician in 1902. He died at 36 Goldhurst Terrace, Finchley Road, London, on the 28th August 1904.

- EASTERN MOTHER AND CHILD. 517-1882.
 14 by $14\frac{1}{4}$. Signed, and dated 1875. *Jones Bequest.*
 Exhibited as "The Copt Mother" at the Grosvenor Gallery, Winter Exhibition, 1878-79.
 A similar picture in oil is at the Mappin Art Gallery, Sheffield.
- THE CHILDREN OF KING CHARLES I. 519-1882.
 12 by $17\frac{1}{2}$. Signed, and dated 1862. *Jones Bequest.*
 Reproduced in the *Catalogue of the Jones Collection, Part III.*, 1923, Plate 18.

GOODALL, Frederick Trevelyan.

Born in London in 1848, a son of Frederick Goodall (*q.v.*). Studied at the Royal Academy Schools, and won a gold medal. Exhibited at the Royal Academy from 1868. Painted genre subjects and portraits. Died through an accident at Capri on the 11th April 1871.

STUDIES OF LANDSCAPE. Three sheets.

D. 1926 to 1928-1908.

17½ by 6¾; 5¾ by 5; 5¾ by 10.

In E.I.D. Given by Sydney Vacher, Esq.

GOODALL, Herbert H.

A son of Frederick Goodall, R.A. (*q.v.*). Was working as early as 1878. Died on the 21st October 1907.

WATERGATE ROW, CHESTER.

E. 98-1924.

6½ by 9½. Signed, and dated [18]87.

In E.I.D. Given by Sydney Vacher, Esq.

FONTAINEBLEAU.

E. 99-1924.

4½ by 8½. Unfinished.

In E.I.D. Given by Sydney Vacher, Esq.

There are other drawings by this artist in the Department of E.I.D.

GOODEN, James Chisholm.

Exhibited at the Royal Academy, British Institution, Society of British Artists, etc., 1835-65; painted landscapes and marine subjects in oil and water colour. Wrote *Thames and Medway Admiralty Surveys*, 1864. George Chambers (*q.v.*) yachted on the Thames with him. The last sentence William Müller (*q.v.*) spoke contained the name of his friend Gooden. The latter was still living in 1875.

COAST VIEW, WITH PIER AND WINDMILL.

P. 115-1920.

7½ by 13½.

COAST SCENE.

P. 115a-1920.

5¼ by 9½.

On the back of No. P. 115-1920.

WOMAN ON A JETTY AT GRAVESEND.

P. 116-1920.

10⅛ by 14⅛.

VIEW IN A QUARRY.

P. 116a-1920.

9¾ by 14⅝.

On the back of No. P. 116-1920.

SAILING BOAT IN STORMY WEATHER.

P. 117-1920.

6¾ by 10¾.

On the back are pencil studies of boats sailing.

BOATS BY A SANDY ESTUARY.

P. 118-1920.

9½ by 14.

CREEK, WITH DISTANT HILLS. P. 114—1920.
 $9\frac{3}{8}$ by $13\frac{7}{8}$.

THE YPRES TOWER, RYE. E. 4326—1920.
 $8\frac{1}{2}$ by 14. Pencil and water colour.
In E.I.D. Given by J. Walters, Esq.

A JETTY AND TWO FISHING BOATS. E. 4327—1920.
 6 by $13\frac{1}{4}$. *In E.I.D. Given by J. Walters, Esq.*

STUDIES OF FISHING BOATS ASHORE. Three sheets.
 E. 4328 to 4330—1920.
 Average size, 7 by 11. *In E.I.D. Given by J. Walters, Esq.*

STUDIES OF FISHING BOATS UNDER SAIL. Three sheets.
 E. 4331 to 4333—1920.
 $4\frac{1}{4}$ by $5\frac{3}{4}$; 3 by $4\frac{7}{8}$; $2\frac{3}{4}$ by $5\frac{3}{8}$.
In E.I.D. Given by J. Walters, Esq.

DORDRECHT. E. 4334—1920.
 $6\frac{1}{4}$ by $14\frac{1}{8}$. Pencil. *In E.I.D. Given by J. Walters, Esq.*

STUDIES OF FISHING BOATS ASHORE. Three sheets.
 E. 4336 to 4338—1920.
 $8\frac{3}{4}$ by $11\frac{5}{8}$; $6\frac{1}{4}$ by $5\frac{1}{2}$; $7\frac{1}{2}$ by $6\frac{1}{2}$.
In E.I.D. Given by Arthur Phillips, Esq.

LANDSCAPE SKETCH. E. 4339—1920.
 $9\frac{3}{8}$ by $13\frac{1}{4}$. *In E.I.D. Given by Arthur Phillips, Esq.*

The Department of E.I.D. contains other drawings by
 J. C. Gooden.

GOODWIN, Albert, R.W.S.

POOL AT WHITBY, YORKSHIRE. 1802—1888.
 $15\frac{1}{4}$ by $21\frac{3}{4}$. Signed, and dated (18)66.
Bequeathed by Arthur Ditchfield, Esq.

ALLINGTON CASTLE, NEAR MAIDSTONE, KENT. 406—1891.
 13 by $19\frac{3}{8}$. Signed, and dated (18)79. *Prescott Hewett Gift.*

THE BACKS, CAMBRIDGE : TWILIGHT SCENE. D. 1983—1908.
 $10\frac{1}{16}$ by $14\frac{1}{4}$. Signed, and dated 1908.
Given by Miss E. P. McGhee.

NEAR MAIDSTONE. P. 38—1921.
 7 by $10\frac{1}{16}$. Signed, and dated (18)65.
Given by Miss E. P. McGhee.

The Department of E.I.D. contains three drawings by
 the above artist.

GOODWIN, Edward.

A landscape painter in water colours who exhibited at the Royal Academy from 1801 to 1808, his subjects being mainly Welsh views ; he also exhibited with the Old Water Colour Society in 1814 and 1815. In 1809 he was living at Manchester. Besides landscapes he painted interiors, *e.g.* one of York Minster. In 1810 he became a Foundation Member of the Liverpool Academy.

The Library of the Museum contains, in a volume relating to the Associated Artists, two MS. letters written by Goodwin.

LANDSCAPE, WITH TREES AND POND. 2014—1900.
7 by 12½. Signed, and dated 1819.

BRIDGE AT KIPPENROSS, NEAR DUNBLANE. P. 15—1919.
13½ by 18½.

GOW, Andrew Carrick, R.A.

Born in London on the 18th June 1848 ; son and pupil of James Gow, a genre painter ; studied at Heatherley's School of Art. Exhibited from 1866, chiefly at the (Royal) Institute of Painters in Water Colours, of which he became a Member in 1868, and the Royal Academy, to which he was elected an Associate in 1881 and a full Member in 1891. He was Keeper of the Royal Academy from 1911. Gow is best known for his paintings of historical subjects. He died at Burlington House on the 1st February 1920, and was buried at Highgate.

AN AMATEUR. A Violinist. 1773—1900.
11½ by 6½. Signed, and dated 1879. *Ashbee Bequest.*

GOW, Miss Mary L. (Mrs. Sydney Prior Hall).

MOTHER AND CHILD. C.A.I. 20.
9½ by 6¾. Signed, and dated 1894. *Ionides Bequest.*

GRACE, Alfred Fitzwalter.

Born at Dulwich in 1844. Studied at Heatherley's and the Royal Academy Schools, winning the Turner gold medal. Lived for many years at Steyning, Sussex. Painted landscapes, especially views of the South Downs. Was a brilliant talker and a friend of Whistler. Published in 1881 a *Course of Lessons in Landscape Painting in Oils*. Died at Chantry Green House, Steyning, on the 10th November 1903, and was buried at Amberley.

DOWNS ABOVE EASTBOURNE.

P. 10-1918.

10 by 14 $\frac{1}{4}$. Signed, and dated (18)98.*Given by R. Clarke Edwards, Esq.*

Painted indoors by the artist from memory, after he had been an invalid for three years.

THE DOWNS, NEAR STORRINGTON, SUSSEX.

P. 4-1924.

10 by 14 $\frac{1}{2}$.*Given by Lionel U. Grace, Esq.*

GRAHAM, Alexander.

Born in 1858. Architect and water colour painter.
Exhibited at the Royal Academy 1875-93.

AN AQUEDUCT.

1858-1900.

20 $\frac{1}{8}$ by 18. Signed. *Ashbee Bequest (Bethnal Green Museum).*

GRANT, Miss Mary Isabella.

Lived at Cullompton in Devonshire. Exhibited from 1870 to 1893, principally at the Society of British Artists.

ROAD AT NICE.

1169-1886.

13 $\frac{1}{4}$ by 9 $\frac{1}{2}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

GRATTAN (or GRATTON), George.

Born in Dublin in 1787. Studied at the Dublin Society's Schools, where he was awarded medals in 1797 and subsequent years, and gratuities in 1800 and 1801. While a student he painted miniatures, and exhibited portraits and landscapes at Dublin in 1801 and 1804. In 1802 he received a prize for a clay model, and in 1803 another for a landscape. In 1807 the Dublin Society purchased his large painting of a "Beggarmother and Child" for 100 guineas, and awarded Gratton another 100 guineas to enable him to take it to London and exhibit it there. In 1812 he revisited London and exhibited at the Royal Academy and the British Institution. In 1813 he was a Member of the Irish Society of Artists. He died at Cullinstown on the 18th June 1819, and was buried at Glasnevin.

SOUTH VIEW OF CHRIST CHURCH, DUBLIN.

286-1876.

19 $\frac{1}{4}$ by 22 $\frac{3}{8}$.

CHARITY: TWO GIRLS AND AN OLD MAN.

863-1900.

14 $\frac{1}{2}$ by 11 $\frac{1}{4}$.

GRAY, Ronald.

HYTHE DOCKYARD.

P. 52-1923.

9 $\frac{1}{16}$ by 13 $\frac{1}{16}$. Signed, and dated 1921.*Given by A. E. Anderson, Esq.*

GREEN, Amos.

Born at Halesowen, Shropshire, in 1735; was a brother of Benjamin Green, the mezzotint engraver. Settled at Bath about 1757. Painted flowers, fruit, and landscapes; exhibited with the Incorporated Society of Artists from 1760 to 1765. Collaborated with George Stubbs. Died at York in 1807.

WATERFALL IN A WOOD.

117-1892.

5 $\frac{1}{4}$ by 6 $\frac{1}{8}$.

GREEN, Benjamin Richard.

Born in London in 1808; was a son of James Green, portrait painter, and Mary Green, miniature painter. Won a silver medal at the Society of Arts in 1826 or 1827. Studied at the Royal Academy; exhibited miniatures, etc., from 1832 to 1876 at Suffolk Street, the Royal Academy (1837-58), the New Water Colour Society, and elsewhere. Became a Member of the New Water Colour Society (now the Royal Institute) in 1834. Painted portraits at Inverness in 1840. Published works on perspective, etc., and was much engaged in teaching and lecturing. Was for many years Secretary to the Artists' Annuity Fund. Died in London in October 1876.

INTERIOR OF STRATFORD-ON-AVON CHURCH, SHOWING
SHAKESPEARE'S MONUMENT. 1353-1874.

15 by 11. Signed, and dated 1869.

In circulation.

STILL LIFE.

P. 3-1920.

Circular. Sight measure, diam. 6 $\frac{1}{16}$. Signed.

STILL LIFE.

P. 4-1920.

Circular. Sight measure, diam. 6 $\frac{1}{16}$. Signed.

Given by H. Stuart Thompson, Esq.

GREEN, Charles, R.I.

Born in 1840. Studied at the Newman Street Studios, and was a pupil of J. W. Whymper (*q.v.*). His first work was in black and white and was executed for periodicals such as *Once a Week* and *Cassell's Magazine*; he was one of the earliest contributors to the *Graphic*, and is well known for his illustrations of Dickens' novels. He also painted in oils, and exhibited at the Royal Academy from 1862 to 1883; but he contributed most frequently to the exhibitions of the Institute (now the Royal Institute) of Painters in Water Colours, of which he became an Associate in 1864 and a Member in 1867; he was also for some years a Member

of the Institute of Painters in Oil Colours. He died at Hampstead on the 4th May 1898.

THE RABBIT HUTCH. 407-1891.
9½ by 7¼. Signed, and dated 1865. *Prescott Hewett Gift.*

THE STREET SELLER. 39-1900.
7½ by 5½. Signed. *Given by James Orrock, Esq., R.I.*

THE BAR PARLOUR. 40-1900.
7¼ by 9½. Signed. *Given by James Orrock, Esq., R.I.*

GUTTER CHILDREN. 41-1900.
4¾ by 4¾. Signed. *Given by James Orrock, Esq., R.I.*

"SOMETHING WRONG SOMEWHERE." A grocer and his wife examining an account book. 1742-1900.
19½ by 14½. Signed, and dated 1868. *Ashbee Bequest.*
Reproduced in the *Art Journal*, 1908, facing p. 90.

SANCHO PANZA, GOVERNOR OF BARATARIA, GOING THE ROUND WITH THE NIGHT WATCH. 1776-1900.
"They came to two archers holding a man by the arm. 'My lord governor,' they said, 'this person, who seems to be a man, is not so: she is a woman, and no ugly one either, in man's clothes.'"—Cervantes, *Don Quixote*, Part II., chapter xlix. (Jarvis's *Translation*, Ed. 1840).

6¾ by 9¾. Signed, and dated 1896. *Ashbee Bequest.*

LITTLE NELL MENDING THE PUPPET'S DRESS. D. 387-1907.
"Nelly, kneeling down beside the box, was soon busily engaged in her task."—Dickens, *The Old Curiosity Shop*, chapter xvi.

4¾ by 6¾. Signed, and dated 1876.

Engraved on p. 64 of the Household Edition (1876) of *The Old Curiosity Shop*.

LITTLE NELL, AROUSED BY THE BARGEMAN. D. 388-1907.
"A confused sound of voices . . . awoke her. A man of very uncouth and rough appearance was standing over them, and two of his companions were looking on, from a long heavy boat which had come close to the bank while they were sleeping."—Dickens, *The Old Curiosity Shop*, chapter xliii.

4¾ by 6½. Signed, and dated 1876.

Engraved on p. 160 of the Household Edition (1876) of *The Old Curiosity Shop*.

The Department of E.I.D. contains drawings by Charles Green for book illustrations.

GREEN, H. Towneley, R.I.

A brother of Charles Green (*q.v.*), born in 1836. Began his career in a bank, but subsequently followed his brother's example and turned his attention to water colour and black

and white drawing. He exhibited from 1855 to 1859 at the Royal Academy, Society of British Artists, and the Institute (now the Royal Institute), becoming an Associate of the last-named society in 1875 and a Member in 1879; he was also for a time a Member of the Institute of Painters in Oil Colours. He died in 1899.

AN OLD DOOR AT ANTWERP.

D. 161–1906.

10½ by 7¾. Signed, and dated 1877.

GREEN, Joshua.

ULLSWATER HEAD: PATTERDALE HALL.

685 (A.L. 6795).

12½ by 19¼.

GREEN, William.

Born at Manchester in 1760 or 1761. In early life he worked with a surveyor practising at Manchester, but subsequently came to London and studied aquatint engraving. Afterwards, however, his health failed and he settled in the north of England. He exhibited at the Royal Academy from 1797 to 1801. He made innumerable drawings of the Lake district, engraved some of them himself, and published in 1822 *The Tourists' New Guide*. He died at Ambleside on the 28th April 1823, and was buried in Grasmere Churchyard.

RAVEN CRAG, WYTHBURN WATER, THIRLMERE.

1751–1771.

14¼ by 20. Signed, and dated 1808 (at the back).

William Smith Gift.

The Department of E.I.D. contains pencil drawings, chiefly of scenes in the Lake District, by William Green.

GREENAWAY, Miss Kate, R.I.

Born on the 17th March 1846, at 1 Cavendish Street, Hoxton; was the daughter of a wood engraver and draughtsman who worked for the *Illustrated London News* in its early days; studied at the Islington School of Art, at Heatherley's, and the Slade School. First exhibited at the Dudley Gallery in 1868 and at Suffolk Street in 1870. Drew illustrations for *Little Folks* and various other periodicals; executed some excellent book plates. In 1877 she first exhibited at the Royal Academy. In this year began her long association with Edmund Evans, the colour printer. The first book which they brought out was *Under the Shadow*; this was followed by *Mother Goose* and many others illustrative of

child life. "Kate Greenaway dressed the children of two continents"; her designs have been copied on many kinds of material. She was a friend of Ruskin, who mentions her in *Fors Clavigera*. She became a Member of the Royal Institute in 1889. In later life she painted some oil portraits. She died in November 1901.

"P. PEEPED IN IT." (*Fig.* 111.) 32-1902.

8½ by 11. Signed at the back.

Illustration to "A. Apple Pie Alphabet."

THREE GIRLS IN WHITE. 33-1902.

7¼ by 14. Unfinished.

GIRLS AND TWO BABIES. 34-1902.

7½ by 5. Signed.

Illustration to "A Day in a Child's Life."

The Department of E.I.D. contains numerous drawings for illustrations, etc., by Kate Greenaway.

GREENWOOD, John.

Born in 1727 or 1729 at Boston, Mass., where he studied under Thomas Johnston. Lived in Surinam from 1752 to 1758, when he went to Holland and became an art dealer. In 1763 he came to England. His works include portraits, landscapes, and mezzotint engravings; he exhibited engravings at the Incorporated Society of Artists, 1764-76. In later life he was an auctioneer. He died at Margate on the 16th September 1792.

DUTCH VESSELS. 112-1873.

8½ by 11. Indian ink. Signed, and dated 1761.

The Department of E.I.D. contains two pencil studies of trees by John Greenwood.

GRESSE, John Alexander.

Born in London in 1741; was the son of a Swiss of Rolle, near Geneva. Studied under L. G. Scotin, T. Major, Cipriani (*q.v.*), and F. Zuccarelli (*q.v.*), and at the St. Martin's Lane Academy. From 1755 he received premiums from the Society of Arts for drawings and studies. He exhibited miniatures and paintings at the Incorporated Society of Artists and Free Society of Artists from 1763 to 1768. He became a fashionable drawing master, and numbered among his pupils the daughters of George III. He died on the 18th February 1794, and was buried at St. Anne's, Soho. His large collection of works of art was sold after his death.

LLANGOLLEN BRIDGE. (*Fig. 15.*) 1731-1871.
 14 $\frac{7}{8}$ by 21. *William Smith Gift.*

Reproduced on p. 59 of the *International Studio*, February 1926; and facing p. 210 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

LANDSCAPE, WITH A FERRY. E. 3417-1922.
 7 $\frac{3}{4}$ by 10 $\frac{1}{8}$. Pen and water colour. *Attributed to J. A. Gresse.*
In E.I.D. Given by Guy Francis, Esq.

GRIEVE, Thomas.

Born on the 11th June 1799, a son of J. H. Grieve, the painter of theatrical scenery. He followed his father's profession, and worked for the theatres of Covent Garden and Drury Lane. He exhibited a few landscapes at the Royal Academy. He participated in the production of the diorama called *The Overland Mail to India* (1850) and similar works. He died at what is now 47 Lambeth Palace Road, on the 16th April 1882, and was buried at Norwood.

RIVERSIDE SCENE, WITH BRIDGE. E. 1323-1924.
 10 by 14. Signed, and dated 1813. *In E.I.D.*

The Department of E.I.D. contains theatrical designs by Grieve.

GRIFFITH, Moses.

Born in Carnarvonshire on the 6th April 1749. Became a servant of Pennant, the antiquary; travelled about with him and picked up a knowledge of drawing, which he improved by studying in 1771 at the school of the Incorporated Society of Artists. He made some drawings for Pennant's *Journey from Chester to London*. He was living in 1809, but the date of his death is not known.

LANDSCAPE, WITH VIEW OF THE WEST WINDOW OF A CHURCH. 85-1870.
 17 $\frac{1}{2}$ by 22 $\frac{7}{8}$.

GRIFFITHS, John.

Born of Welsh stock in 1837. Studied at the National Art Training School (now the Royal College of Art); assisted Godfrey Sykes in the decoration of the South Kensington Museum. Became the first Principal of the Bombay School of Art, where for a time Lockwood Kipling collaborated with him. Supervised the making of copies of paintings in the temples of Ajanta 1872-85; two hundred of these copies are in the India Museum, which also contains water

colour studies of Bombay types by him. Griffiths painted both in oil and water colour, and exhibited paintings of Indian subjects at the Royal Academy from 1869 to 1904. He died at Norton, Sherborne, about the 30th November 1918.

A DRINK BY THE WAY : STREET SCENE IN BOMBAY. 896-1877.
17 $\frac{1}{4}$ by 13. Signed, and dated 1876.

GRIMM, Samuel Hieronymus.

Was baptized on the 18th January 1733 at Burgdorf, in Switzerland; was the son of a notary and a nephew of a clever miniature painter. In 1760 he assisted L. Aberli in illustrating G. S. Gruner's *Eisgebirge des Schweizerlandes*. In 1762 he published a volume of poems. He settled in London about 1765, and exhibited at the Royal Academy, Incorporated Society of Artists, and Free Society of Artists from 1769 to 1793. He executed landscapes both with the pen and in water colours, and made topographical drawings for Sir William Burrell, Sir Richard Kaye, and H. P. Wyndham. He was employed by the Society of Antiquaries. He sometimes drew caricatures and humorous subjects, and produced some etchings. He died in Tavistock Street, Covent Garden, on the 14th April 1794, and was buried in St. Paul's, Covent Garden.

NORTH FORELAND LIGHTHOUSE. 1730-1871.
9 $\frac{5}{8}$ by 14 $\frac{3}{8}$. *William Smith Gift.*

MOTHER LUDLAM'S HOLE, NEAR FARNHAM, SURREY. 1760-1871.
15 $\frac{7}{8}$ by 23 $\frac{5}{8}$. Signed, and dated 1781. *William Smith Gift.*

This picture or another of the same subject was exhibited by Grimm at the Royal Academy in 1781.

TREES BY THE THAMES, OPPOSITE HAMMERSMITH. 99-1894.
7 $\frac{5}{8}$ by 10 $\frac{1}{2}$. Signed, and dated 1774.
Given by J. E. Taylor, Esq.

EXTERIOR OF WEST GRINSTEAD CHURCH FROM THE S.E. D. 731-1905.
7 $\frac{1}{4}$ by 9 $\frac{3}{8}$. Pen and wash. *In E.I.D.*

ROAD SCENE, WITH FOOTPADS ATTACKING A TRAVELLER. P. 96-1920.
6 $\frac{1}{2}$ $\frac{1}{2}$ by 8 $\frac{3}{8}$ $\frac{1}{2}$. Signed, and dated 1773.

CASCADE ON THE ROAD FROM MACHYNLLETH TO DOLGELLY. P. 97-1920.
9 $\frac{5}{16}$ by 6 $\frac{3}{8}$ $\frac{1}{2}$.

RHUDDLAN CASTLE, FROM THE BRIDGE. P. 98-1920.
 $6\frac{1}{10}$ by $9\frac{3}{8}$.

SCENE ON THE THAMES, WITH BOATS AND FIGURES. P. 99-1920.
 $6\frac{1}{10}$ by $8\frac{1}{10}$. Signed, and dated 1773. *In circulation.*

FAIRLOP OAK AND FAIRLOP FAIR. (*Fig. 21.*) P. 65-1921.
 Oval. $15\frac{7}{8}$ by $21\frac{1}{8}$. Signed, and dated 1774.
 The oak was blown down in 1820.
 Probably the drawing exhibited at the Royal Academy in 1775.

THE CARPENTER. E. 2571-1917.
 $4\frac{3}{8}$ by $5\frac{7}{8}$. Signed.
In E.I.D. Given by Arthur Myers Smith, Esq.

SHOEING THE HORSE. E. 2572-1917.
 $4\frac{3}{16}$ by $5\frac{1}{2}$. *In E.I.D. Given by Arthur Myers Smith, Esq.*

GRISSET, Ernest Henry.

Born in France in 1844; came to London in the sixties.
 Illustrated books for Messrs. Dalziel Bros., and drew for
Punch and *Fun*. Exhibited drawings of animals at Suffolk
 Street in 1871. Died on the 22nd March 1907.

AN OWL. F. 64.
 $8\frac{7}{8}$ by $6\frac{7}{8}$. Pen and ink, and water colour. Signed.
Forster Bequest.

SUNSET AMONG MOUNTAINS, WITH A WARRIOR ON A ROCKY
 PLATEAU. E. 2375-1912.
 $20\frac{1}{8}$ by $13\frac{1}{4}$. Signed.
In E.I.D. Given by Somers Clarke, Esq., F.S.A.

GRUNDY, Robert Hindmarsh.

A Liverpool amateur, who was born on the 18th September
 1816 and died on the 18th September 1865. He was one
 of the founders of the Print-Sellers' Association. He was
 a friend of David Cox (*q.v.*), and is said to have sketched
 with him.

CASTLE ON A HILL SEEN BETWEEN TREES, WITH CATTLE
 AND SHEEP IN THE FOREGROUND. E. 55-1924.
 $7\frac{1}{16}$ by $10\frac{7}{16}$. *In E.I.D. Given by C. Reginald Grundy, Esq.*

GULLY, J.

Exhibited in 1871.

MOUNTAINOUS LANDSCAPE (IN NEW ZEALAND ?).

E. 911-1924.

9 $\frac{1}{10}$ by 13. Signed.

In E.I.D.

GUYS, Ernest Adolphe Constantin.

Born at Flushing on the 3rd December 1805, but of French origin. Ran away from home at the age of eighteen, and fought, like Byron, in the Greek War of Independence; was subsequently in the French army. Drew in the 'forties and 'fifties for the *Illustrated London News*. Settled in Paris soon after 1860. Made many drawings of Parisian life. He was run over in 1885, and had to spend the remainder of his life in hospital. He died at Paris on the 13th March 1892.

RELIGIOUS CEREMONY AT THE INAUGURATION OF A MONUMENT IN MADRID.

E. 350-1911.

10 $\frac{3}{8}$ by 16 $\frac{1}{4}$.

In E.I.D.

IN THE BULL RING, MADRID.

E. 351-1911.

7 $\frac{5}{8}$ by 6 $\frac{1}{2}$.

In E.I.D.

THE GREAT NAPOLEON AT COURT. Original study for book illustration.

E. 619-1916.

7 $\frac{1}{8}$ by 12 $\frac{1}{2}$.

In E.I.D.

There are other drawings by this artist in the Department of E.I.D.

GYFFORD, Edward.

An architectural draughtsman, born in 1772, who studied in the schools of the Royal Academy, and in 1792 gained the Academy gold medal for his design for a House of Lords and Commons. He exhibited a few architectural designs at the Royal Academy. About 1799 he appears to have held a commission in the West London Militia. In 1807 he published *Designs for Small Picturesque Cottages and Hunting Boxes*. He died about 1834.

INTERIOR OF ST. STEPHEN'S, WALBROOK, E.C.

D. 1666-1904.

6 $\frac{7}{8}$ by 4 $\frac{1}{10}$.

In E.I.D.

HAAG, Carl, R.W.S.

Born at Erlangen, 20th April 1820, the son of an amateur draughtsman. Studied at the art academies of Nuremberg from 1834 and Munich 1844-46. Practised for a time as a miniature painter at Brussels. Came to England in 1847, and, under the influence of the English School of Water

Colour Painting, worked thenceforth principally in that medium. Visited Italy in 1847 and on subsequent occasions. Became a student at the Royal Academy in 1848. Was elected Associate of the Old Water Colour Society in 1850 and Member in 1853. Was invited to Balmoral by Queen Victoria in 1853. Visited Dalmatia and Montenegro in 1854. Went to Cairo with F. Goodall (*q.v.*) in 1858, and travelled till 1860 in Egypt, Palestine and Syria, living with the desert tribes; revisited Egypt in 1873. Purchased in 1864 the mediaeval Roter Turm, Oberwesel; resided there from 1903, and died there on the 17th or 24th January 1915.

IN THE SABINE HILLS: FIGURES AT A SHRINE. 520.
13 $\frac{3}{8}$ by 20. Signed, and dated 1858. *Ellison Gift.*

ROMAN ARCH AT SPALATO. 1029–1873.
9 $\frac{3}{4}$ by 13 $\frac{3}{4}$. Signed, and dated 1857. *Ellison Gift.*

DALMATIAN BARD DECLAIMING AMONG THE RUINS OF
SALONA. 1240–1886.
30 $\frac{1}{4}$ by 52 $\frac{1}{8}$. Signed, and dated 1855.
Dixon Bequest (Bethnal Green Museum).

ITALIAN PEASANT. 1241–1886.
13 $\frac{3}{8}$ by 9 $\frac{1}{2}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

THE IMPROVISATORE IN PRISON. 235–1890.
19 $\frac{7}{8}$ by 13 $\frac{3}{4}$. Signed, and dated 1857.
In circulation. Bequeathed by Miss Eleanor Robinson.

IN THE DESERT. 408–1891.
19 $\frac{5}{8}$ by 13 $\frac{3}{4}$. Signed, and dated 1866. *Prescott Hewett Gift.*

THE SUGAR-CANE GIRL. 409–1891.
19 $\frac{5}{8}$ by 13 $\frac{3}{4}$. Signed, and dated 1866.
In circulation. Prescott Hewett Gift.

HASSAN: A FELLAH BOY OF UPPER EGYPT. 410–1891.
13 $\frac{1}{2}$ by 9 $\frac{1}{2}$. Signed. Painted at Cairo in 1858.
In circulation. Prescott Hewett Gift.

THE GATE CALLED BÂB-EL-KHATANEEN, AT JERUSALEM. 52–1894.
24 $\frac{3}{8}$ by 15 $\frac{3}{4}$. Signed, and dated 1864.

REST IS SWEET. An Oriental interior. 1731–1900.
13 $\frac{1}{4}$ by 19 $\frac{1}{4}$. Signed, and dated 1864. *Ashbee Bequest.*

HADEN, Sir Francis Seymour, P.R.E.

Born in London on the 16th September 1818. Studied medicine in London, Paris and Grenoble, and practised as

a surgeon in London, 1847-87. He had already made etchings in his spare time, and in due course he attained a position as one of the leading etchers. He founded the Royal Society of Painter Etchers and Engravers. He was knighted in 1894. His wife was a half-sister of Whistler. Haden died at Woodcote Manor, near Alresford, on the 1st June 1910.

FROM IDA'S ARBOUR, SONNING.

E. 3219-1911.

$6\frac{1}{8}$ by $9\frac{1}{8}$.

In E.I.D.

The Department of E.I.D. contains other drawings by the above artist.

HAGHE, Louis, P.R.I.

Born at Tournai, Belgium, on the 17th March 1806; was the son of an architect. Came early to England and exhibited from 1835 at the New Water Colour Society (now the Royal Institute), of which he became a Member the same year; in 1873 he was elected President, and in 1884, when he retired from ill-health, he was nominated honorary president. He was also a Member of the Belgian Academy and the Academy of Antwerp, and a knight of the Order of Leopold I. Haghe's favourite subjects were scenes in the old towns of Belgium and Northern France. He executed some excellent lithographs; in 1834 he was awarded a gold medal at Paris in recognition of their merit. All his work was done with his left hand, as he early lost the use of his right arm. He died at 103 Stockwell Road on the 9th March 1885.

ÉMEUTE AT LOUVAIN IN THE OLDEN TIME.

521.

26 by $36\frac{1}{2}$. Signed, and dated 1859.

Ellison Gift.

A GUARD ROOM.

522.

$9\frac{3}{8}$ by $12\frac{1}{4}$. Signed, and dated 1853.

Ellison Gift.

Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892.

RUSTIC PIETY.

1468-1869.

$14\frac{5}{8}$ by $10\frac{7}{8}$. Signed, and dated 1846.

In circulation. Townshend Bequest.

THE CORRIDOR, BREWERS' HALL, ANTWERP.

590-1870.

$14\frac{1}{8}$ by $10\frac{3}{8}$. Signed, and dated 1862.

In circulation. Parsons Bequest.

THE LETTER WRITER, ROME.

1030-1873.

$21\frac{1}{8}$ by $27\frac{1}{2}$. Signed, and dated 1857.

Ellison Gift.

REFRESHMENT DEPARTMENT OF THE GREAT INTERNATIONAL
EXHIBITION OF 1851, IN HYDE PARK. 208-1885.

21 $\frac{1}{4}$ by 15 $\frac{3}{4}$. Signed. *Bethnal Green Museum.*

The artist himself is said to have made a lithograph after this drawing.

Reproduced on p. 143 of *Londoners Then and Now*, 1920, by M. Salaman.

TOMB OF ST. PETER UNDER THE CENTRAL BALDACCHINO OF
ST. PETER'S, ROME, ON ST. PETER'S DAY. 299-1886.

18 $\frac{1}{2}$ by 27. Signed, and dated 1867.

Bethnal Green Museum. Given by Charles Seely, Esq.

BÉNITIÉRIE IN ST. PETER'S, ROME. 300-1886.

18 $\frac{1}{2}$ by 27. Signed, and dated 1866.

Bethnal Green Museum. Given by Charles Seely, Esq.

SEPULCHRAL MONUMENT OF POPE ALEXANDER VIII., SUR-
NAMED "THE GOOD," IN ST. PETER'S, ROME.

301-1886.

27 $\frac{1}{4}$ by 19 $\frac{3}{4}$. Signed, and dated 1867.

Bethnal Green Museum. Given by Charles Seely, Esq.

ENTRANCE TO THE CHAPEL OF THE HOLY SACRAMENT, ST.
PETER'S, ROME. 302-1886.

27 $\frac{1}{4}$ by 19 $\frac{3}{4}$. Signed, and dated 1867.

Bethnal Green Museum. Given by Charles Seely, Esq.

TRANSEPT OF ST. PETER'S, ROME. 303-1886.

52 $\frac{1}{2}$ by 44 $\frac{1}{2}$. Signed, and dated 1864.

Bethnal Green Museum. Given by Charles Seely, Esq.

BAPTISMAL FONT IN ST. PETER'S, ROME. 304-1886.

39 by 31 $\frac{1}{4}$. Signed, and dated 1865.

Bethnal Green Museum. Given by Charles Seely, Esq.

HIGH ALTAR IN ST. PETER'S, ROME. 305-1886.

37 by 29 $\frac{3}{4}$. Signed, and dated 1864.

Bethnal Green Museum. Given by Charles Seely, Esq.

CENTRAL BALDACCHINO IN ST. PETER'S, ROME. 306-1886.

37 by 30. Signed, and dated 1863.

Bethnal Green Museum. Given by Charles Seely, Esq.

THE POPE OFFICIATING ON CHRISTMAS DAY AT THE CENTRAL
ALTAR OF ST. PETER'S, ROME. 307-1886.

36 $\frac{1}{2}$ by 55 $\frac{3}{4}$. Signed, and dated 1867.

Bethnal Green Museum. Given by Charles Seely, Esq.

GENERAL VIEW OF THE INTERIOR OF ST. PETER'S, ROME.
308-1886.

41 $\frac{3}{8}$ by 55 $\frac{1}{2}$. Signed, and dated 1867.

Bethnal Green Museum. Given by Charles Seely, Esq.

EXTERIOR OF ST. PETER'S, ROME, FROM THE PIAZZA :
SUNSET. 309—1886.

32½ by 55. Signed, and dated 1868.

Bethnal Green Museum. Given by Charles Seely, Esq.

LEFT-HAND SIDE OF THE NAVE OF ST. PETER'S, ROME. 310—1886.

45 by 35½. Signed, and dated 1864.

Bethnal Green Museum. Given by Charles Seely, Esq.

Reproduced on Plate I. of *A Brief Guide . . . to the Bethnal Green Museum*, 1899-1913.

SIDE AISLE OF ST. PETER'S, ROME. 311—1886.

26½ by 44¾. Signed, and dated 1875.

Bethnal Green Museum. Given by Charles Seely, Esq.

CHURCH OF ST. GOMAR, LIERRE, BELGIUM. 1242—1886.

27¾ by 21½. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

MONUMENT OF THE CARDINALS D'AMBOISE IN ROUEN
CATHEDRAL. D. 912—1904.

15¾ by 11½.

In circulation.

A COUNCIL OF WAR AT COURTRAI. N.G. 456.

30 by 38. Signed, and dated 1839.

From the Vernon Collection. *Lent by the National Gallery.*

Probably the drawing exhibited at the New Water Colour Society in 1839.

HAGREEN, Henry Browne.

Born about 1831. Was for forty-six years master of the architectural classes at the National Art Training Schools (now the Royal College of Art), South Kensington. He died, aged eighty-one, at "Edgecumbe," Keswick Road, Putney, on the 8th December 1912, and was buried in Putney Vale Cemetery.

COTTAGE AT FELIXSTOWE. A.L. 5954.

7½ by 11¾.

HAINES, William Henry.

Born in the parish of St. Pancras, London, on the 25th December 1812. Except for a few lessons from A. Stewart, the miniature painter, he was self-taught in art. He was brought up as a picture restorer, and for some years carried on that business with his brother Frederick, but relinquished it in 1856 and confined himself entirely to painting. He worked both in oil and water colour. His subjects were usually genre or landscape, including views of Venice. In

his early days he acquired great facility in copying the works of Guardi and Canaletto, and a great number of his copies are said to be passing as originals. He exhibited from 1843, occasionally under the name of "William Henry," at the British Institution, Society of British Artists, Royal Academy and elsewhere. He died at Montpelier Street on the 22nd June 1884.

A GIRL PEELING POTATOES. 1157-1886.

19½ by 16½. Signed, and dated 1875.

Dixon Bequest (Bethnal Green Museum).

THE GRAND CANAL AND THE CHURCH OF STA. MARIA DELLA SALUTE, VENICE. A.L. 5807.

7½ by 15½. Signed, and dated 1867.

In circulation.

HALFPENNY, Joseph.

Said to have been born at Bishopsthorpe, Yorkshire, on the 9th October 1748; was the son of a gardener. Was apprenticed to a house painter, but became a teacher of drawing and acquired a reputation as a draughtsman. In 1795-1800 he published *Gothic Ornaments*, drawn and etched by himself from York Minster, and in 1807 *Fragmenta Vetusta*. He died at York on the 11th July 1811.

THE BRIDGE, FOUNTAINS ABBEY, YORKSHIRE. 116-1873.

10½ by 15. Signed, and dated 1793.

HALL, George Lothian (or Lowthian).

Born on the 2nd April 1825; was a son of John Hall of Liverpool and Mollance Castle, Kirkcudbrightshire. He was educated at Rugby and Brasenose College, Oxford. In 1848-54 he travelled in Brazil. He began to paint on his return to London, where he exhibited 1856-78, especially at the Dudley Gallery. He retired to Wales in 1880, died on the 23rd July 1888, and was buried in Llanfair P.G. Island Churchyard in the Menai Straits.

COAST SCENE, WITH CLIFFS IN THE DISTANCE. 1102-1886.

8½ by 18½. Signed, and dated 1861.

Perhaps a view in Barnstaple or Bideford Bay, with Lundy Island in the distance.

Dixon Bequest (Bethnal Green Museum).

EAST CLIFF, HASTINGS. 1231a-1886.

18½ by 27½. Signed, and dated 1858.

Dixon Bequest (Bethnal Green Museum).

HALL, Oliver, R.A., R.W.S., R.E.

SOUTHAMPTON FROM THE MARSHES.

P. 44—1920.

11 $\frac{1}{4}$ by 17 $\frac{3}{4}$. Signed.

Given by A. E. Anderson, Esq

Reproduced in the *Studio*, vol. xl., 1907, p. 271.

HALLEWELL, Colonel Ben.

Exhibited from Stroud at the Royal Academy in 1865.

UNDER THE SALLE DES CHEVALIERS, MONT ST. MICHEL.

P. 95—1921.

9 $\frac{1}{2}$ by 12 $\frac{3}{8}$. Signed, and dated 1869.

HALLORAN, O.

CHEPSTOW CASTLE.

10 $\frac{1}{2}$ by 15 $\frac{1}{8}$. Signed on mount.

In E.I.D. Bernard H. Webb Bequest.

HAMILTON, William, R.A.

Born at Chelsea of Scottish parents in 1751. Robert Adam, the architect, who employed his father, helped young Hamilton to visit Italy, where he studied under Zucchi. On his return he became a student at the Royal Academy in 1769. He painted historical and subject pictures, and portraits; he also designed for Boydell's Shakespeare, Macklin's Bible, and Thomson's *Seasons*. His treatment was light and conventional, his style being more decorative than seriously natural or dramatic. He was no doubt fashionable in his day, as he received 600 guineas for painting the panels of Lord Chancellor of Ireland's state carriage, now at the Science and Art Museum, Dublin. Hamilton exhibited at the Royal Academy from 1774, being elected A.R.A. in 1784 and R.A. in 1789. He died in Dean Street, Soho, on the 2nd December 1801, and was buried in St. Anne's Church, Soho.

EVE AND THE SERPENT.

455.

13 $\frac{3}{4}$ by 9 $\frac{3}{4}$. Signed, and dated 1801.

In circulation.

An engraving of this picture by Bartolozzi appeared in vol. ii. of Milton's *Paradise Lost*, published by F. J. du Roveray in 1802. A print is in the Department of E.I.D.

GLEANERS.

1673—1871.

13 $\frac{3}{4}$ by 10 $\frac{3}{8}$. Signed, and dated 1796.

NYMPHS ADORNING THE SLEEPING BACCHUS WITH WREATHS.

505—1892.

11 $\frac{9}{16}$ by 15 $\frac{3}{8}$. Oval.

MRS. SIDDONS, *née* SARAH KEMBLE (1755–1831), TRAGIC
ACTRESS. D. 24.

19 $\frac{1}{4}$ by 12 $\frac{1}{2}$. Signed.

Dyce Bequest.

MRS. SIDDONS, *née* SARAH KEMBLE (1755–1831), TRAGIC
ACTRESS, AS “JANE SHORE” in Rowe’s *Jane Shore*,
Act v. D. 25.

“But now ’tis otherwise ; and those who bless’d me
Now curse me to my face. Why should I wander,
Stray further on, for I can die ev’n here !”

Oval, 9 $\frac{1}{2}$ by 6 $\frac{1}{4}$. Signed, and dated 1791.

Dyce Bequest.

The Dyce collection also contains two drawings executed
with pen, bistre and wash, by W. Hamilton, R.A. ; forty-one
drawings and designs by him are in the Department of E.I.D.

HANDLEY-READ, Captain Edward, M.B.E.

FLYING THE KITE.

P. 18–1926.

19 $\frac{1}{8}$ by 24 $\frac{5}{8}$. Signed.

Given by the artist.

HARDIE, Martin, R.I., R.E.

BOULOGNE HARBOUR, 1916.

E. 1457–1918.

7 $\frac{7}{16}$ by 10 $\frac{1}{16}$.

In E.I.D. Given by Her Majesty the Queen.

HARDING, James Duffield.

Born at Deptford on the 6th October 1797 ; was the son of
a pupil of Paul Sandby, R.A. (*q.v.*). Received a few lessons
from S. Prout (*q.v.*) ; exhibited at the age of fourteen at
the Royal Academy ; was placed with John Pye, the en-
graver ; at the age of eighteen was awarded a medal by the
Society of Arts for an original landscape ; exhibited from
1818 with the Old Water Colour Society, of which he became
an Associate in 1820, and a Member in 1821. Harding
excelled as a lithographer, and executed on stone some
subjects after Bonington (*q.v.*) ; he visited Italy in 1824
and 1830, and published lithographs entitled *Sketches at
Home and Abroad* in 1836. He painted in oils as well
as water colours, and published several books on art
instruction. He died at 15 Lonsdale Terrace, Barnes, on
the 4th December 1863.

POLLARDS IN WINDSOR MEADOWS.

338.

19 $\frac{1}{4}$ by 13.

In circulation.

The Department of E.I.D. contains a copy of this picture,
No. A.L. 4998, by T. F. Collier, *q.v.*

LANDSCAPE, WITH TREES AND MOUNTAINS.

278–1875.

13 $\frac{1}{2}$ by 19 $\frac{1}{2}$.

In circulation.

- TINTERN ABBEY.** 2980-1876.
 $12\frac{1}{2}$ by $10\frac{1}{2}$. Signed, and dated 1815.
William Smith Bequest.
 From a sketch made by the painter's father in 1810.
- VIEW IN THE BERNESE OBERLAND.** 59-1887.
 $4\frac{1}{8}$ by $6\frac{3}{4}$.
In circulation.
- BERGAMO, ITALY. (Fig. 99.)** 178-1889.
 $11\frac{3}{4}$ by $16\frac{3}{4}$.
- AMPHITHEATRE AT NÎMES.** 1919-1900.
 $8\frac{3}{8}$ by $12\frac{3}{4}$.
Ashbee Bequest.
 An engraving by J. B. Allen after this drawing faces p. 210 of *The Landscape Annual*, 1834; and p. 121 of the second volume of *The People's Gallery of Engravings*, edited by the Rev. G. N. Wright, M.A. A proof before letters is in the Department of E.I.D. in this Museum (No. E. 1602-1908).
- THE FISH MARKET AT NAPLES.** 979-1901.
 $7\frac{5}{8}$ by $11\frac{3}{8}$.
 An engraving by J. B. Allen, dated the 28th October 1831, faces p. 195 of *The Landscape Annual*, 1832: it bears the title, "Santa Lucia, Naples."
 The Department of E.I.D. contains six drawings in pencil charcoal, etc., by J. D. Harding.
- HARDWICK, William Noble.**
 Born in 1805. Exhibited from 1829 to 1864, chiefly at the New Water Colour Society (now the Royal Institute), of which he became a Member in 1834; also at the Royal Academy (1830-58, occasionally), the British Institution, and Suffolk Street. Resided from 1838 at Bath. Died in 1865.
- UPPER DEAL—RAMSGATE IN THE DISTANCE.** 1445-1869.
 $5\frac{1}{2}$ by $14\frac{1}{2}$.
In E.I.D. Townshend Bequest.
- WELSH LANDSCAPE.** 1467-1869.
 $14\frac{1}{2}$ by $21\frac{1}{2}$.
Townshend Bequest.
- LANDSCAPE, WITH POND AND COTTAGE.** 1513-1869.
 5 by $7\frac{1}{4}$.
Townshend Bequest.
- STREATLEY, BERKSHIRE.** D. 1594-1889.
 $8\frac{2}{10}$ by $14\frac{1}{2}$. Dated 1857.
In E.I.D.
- CONTINENTAL CANAL, WITH BRIDGE, BARGE, ETC.** E. 1805-1917.
 $8\frac{3}{8}$ by $12\frac{3}{8}$.
In E.I.D. Given by Arthur Myers Smith, Esq.

ON THE MOUNTAINS, NEAR BETTWS-Y-COED. E. 3942-1920.
13 $\frac{3}{4}$ by 19 $\frac{7}{8}$. *In E.I.D.*

A BEECHWOOD. E. 56-1922.
19 $\frac{1}{4}$ by 13 $\frac{5}{8}$. Signed, and dated 1864 on the back.

In E.I.D. Given by H. Stuart Thompson, Esq.

VIEW OF A RUINED CASTLE. E. 2791-1923.
14 $\frac{1}{2}$ by 20 $\frac{3}{4}$. *In E.I.D.*

HARDY, Heywood.

Painter and etcher, formerly of Bristol, who settled in London in 1870. Exhibited landscapes and animal subjects from 1861 at the British Institution, Royal Academy, Grosvenor Gallery, etc. Was an Associate of the Old Water Colour Society from 1885 to 1892; was also a member of the Royal Institute of Painters in Water Colours from 1883 till 1890.

HEAD OF AN ADJUTANT BIRD. 208-1898.
9 by 14 $\frac{1}{4}$. Signed, and dated 1874. *In circulation.*

TWO STUDIES OF A DEAD SPECTACLED BEAR. 307-1900.
18 $\frac{3}{4}$ by 24. Chalk. *In circulation. Given by the artist.*

HARDY, James, jun., R.I.

Born in 1832. Was a son of James Hardy, sen. (1801-79), of Bath, and a brother of Heywood Hardy (*q.v.*). Exhibited moorland landscapes, sporting scenes, etc., from 1853 to 1888 at the British Institution, the Institute (now the Royal Institute), Royal Academy (1862-86), Suffolk Street, and elsewhere. Was elected an Associate of the Institute in 1874 and a Member in 1877. Died in 1889.

DEAD GAME. 1799-1900.
12 $\frac{7}{8}$ by 20 $\frac{3}{4}$. Signed, and dated 1867.
In circulation. Ashbee Bequest.

HARDY, Thomas Bush, R.B.A.

Born at Sheffield on the 3rd May 1842; travelled in early life in Holland and Italy; first exhibited at the Society of British Artists in 1871, and was elected a Member of that society in 1884; exhibited at the Royal Academy from 1872 till his death. He devoted himself to marine subjects, and made innumerable sketches. He was a great collector of armour. He died suddenly at his residence in Portsdown Road, Maida Vale, on the 15th December 1897.

- SEASCAPE. 65-1900.
 9½ by 13½. Signed. *Given by A. T. Hollingsworth, Esq.*
- SCHEVENINGEN BEACH, HOLLAND. 67-1900.
 17½ by 26. Signed, and dated 1873.
- CALAIS. P. 7-1917.
 12½ by 19½. Signed, and dated 1886.
Given by an anonymous donor.
 Reproduced in the *Review of the Principal Acquisitions*, 1917.
- FISHING BOATS AT SEA. P. 11-1918.
 8½ by 11½. Signed. *Given by R. Clarke Edwards, Esq.*
- VIEW ON THE GRAND CANAL, VENICE. P. 12-1918.
 5 by 7. Signed, and dated (MDCCC)LXXI.
Given by R. Clarke Edwards, Esq.

HARFORD, John Scandrett, jun.

Born in 1786, the son of a banker, who was a Quaker. Was a partner 1815-45 in Harford's Bank and Miles' Bank, Bristol, which were amalgamated in 1820, and was High Sheriff of Cardiganshire in 1824. Resided 1862-64 at Blaise Castle, now the property of the City of Bristol. Was an amateur painter. Died on the 16th April 1866.

- VIEW OF THE MER DE GLACE, with the Aiguille du Moine on the left and the Grandes Jorasses in the distance to the right. E. 2792-1923.
 12 by 17½.

In E.I.D. Given by H. Stuart Thompson, Esq.

HARGITT, Edward, R.I.

Born at Edinburgh in 1835. Studied at an art school there and was subsequently a pupil of Horatio MacCulloch for two years. Exhibited at the Royal Academy (1853-81), the Institute (now the Royal Institute), and elsewhere. Became an Associate of the Institute in 1867 and a Member in 1871, and was also a Member of the Institute of Painters in Oil Colours. He was well known as an ornithologist. He died in 1895.

- MOUNTAIN SCENERY, WITH PEASANTS AND DRAYS. 621-1870.
 13½ by 20½. Signed, and dated 1868.
In circulation. Parsons Bequest.
- LEIXLIP ON THE LIFFEY, NEAR DUBLIN. 66-1896.
 9½ by 19½. Painted in 1852.

ENNISKERRY, Co. WICKLOW.	67—1896.
14 $\frac{3}{8}$ by 20 $\frac{3}{8}$. Signed, and dated 1857.	<i>In circulation.</i>
THE ROADSIDE INN—A SCENE IN IRELAND.	68—1896.
13 $\frac{1}{2}$ by 20 $\frac{3}{8}$. Signed, and dated 1873.	<i>In circulation.</i>
HILLY LANDSCAPE—SUNSET.	69—1896.
9 $\frac{1}{2}$ by 14. Signed, and dated 1869.	<i>In circulation.</i>
COTTAGES IN IRELAND.	70—1896.
13 $\frac{3}{8}$ by 19 $\frac{1}{8}$. Signed, and dated 1852.	<i>In circulation.</i>
ROSTHERNE CHURCH, CHESHIRE.	71—1896.
9 $\frac{1}{4}$ by 13 $\frac{1}{2}$. Signed, and dated Sept. 19.	
NEAR LEASOWE, CHESHIRE.	72—1896.
9 $\frac{1}{4}$ by 13 $\frac{7}{8}$. Signed, and dated 1856.	

HARLEY, George.

Born in 1791. Exhibited two views of London at the Royal Academy in 1817; contributed occasionally to other exhibitions till 1865. Drew for Rowney and Forster's *Lessons in Landscape* in their series of drawing-books published in 1820-22; published a *Guide to Pencil and Chalk Drawing from Landscape* in 1848; had a large practice as a drawing master. He died at 32 Kelly Street, St. Pancras, on the 10th January 1871.

FULHAM CHURCH AND PUTNEY OLD BRIDGE.	20—1872.
11 $\frac{3}{4}$ by 17 $\frac{5}{8}$. Signed, and dated 1837.	

HARLOW, George Henry.

Born on the 10th June 1787, in St. James's Street, London; showed an early inclination for art, and was placed by his mother, the widow of a merchant formerly in China, with De Cort and later with Samuel Drummond, A.R.A. Subsequently he studied under Sir Thomas Lawrence, and caught his manner, but eventually he quarrelled with him. In 1803 he spent some time in Ireland. From 1804 to 1818 he was a regular exhibitor, mainly of portraits, at the Royal Academy. He also produced some historical paintings. In 1818 he went to Rome, where he copied Raphael's "Transfiguration," was introduced by Canova to the Pope and was elected a Member of the Academy of St. Luke. Harlow returned to England in January 1819, became ill shortly afterwards, and died on the 4th February of the same year. He was buried in St. James's Church, Piccadilly.

MRS. ELIZABETH HARLOW, MOTHER OF THE PAINTER.

456-1887.

7½ by 6¾. Crayon and pencil. Exhibited in 1805.

Bequeathed by G. Harlow White, Esq.

HENRY WHITE, ESQ., SURGEON.

457-1887.

7½ by 6½. Crayon and pencil. Signed, and dated 1811.

Bequeathed by G. Harlow White, Esq.

HENRY FANCOURT WHITE, NEPHEW OF THE PAINTER, WHEN
AN INFANT.

458-1887.

7½ by 6½. Crayon and pencil. Signed, and dated 1811.

Bequeathed by G. Harlow White, Esq.

FIFTY-FOUR DRAWINGS: FIGURE, LANDSCAPE, AND SEA-
SHORE SUBJECTS.

F. 65.

Various sizes. Pencil, pen, and water colour. A few dated
1802-03.

Forster Bequest.

HARRINGTON, Charles.

HORSTED KEYNES.

P. 36-1921.

16¼ by 22¾. Signed, and dated 1921.

Given by C. T. Burke, Esq.

HARRIS, Daniel.

Resided at Oxford. Exhibited a landscape at the Royal
Academy in 1799.

A WESTERN VIEW OF ALL SOULS' COLLEGE, OXFORD.

D. 10-1903.

11¼ by 18¼. Signed in front, and dated 1789 on the back.

Engraved by Isaac Taylor for the *Oxford Almanac*, 1790. A
print, No. 13571, is in the Department of E.I.D.

HARRIS, John.

Practised water colour painting in the early tinted manner ;
exhibited at the Royal Academy, 1797-1814 ; made some
designs for illustrations ; died in 1834.

SHIPPING.

1693-1871.

14½ by 21¾. Signed, and dated 1795.

William Smith Gift.

HARRIS, Mrs. John Dafter, née Frances Elizabeth Louise
Rosenberg.

Born on the 28th August 1822, a daughter of Thomas
Elliot Rosenberg of Bath, painter of landscapes and minia-
tures. She exhibited from 1845, principally at the New

Water Colour Society, of which she became a Member in 1846. About the same date she married Mr. John Dafter Harris. She painted flower-pieces and genre subjects. She died on the 19th August 1873.

STILL-LIFE STUDY OF FLOWERS, ETC. E. 659-1916.

17 $\frac{1}{8}$ by 12 $\frac{3}{8}$.

In E.I.D. Given by Alfred Jones, Esq., of Bath.

STILL-LIFE: A BASKET, DEAD BIRDS, IVY, ETC.

E. 910-1924.

8 $\frac{1}{2}$ by 12 $\frac{1}{4}$.

In E.I.D.

This drawing is by "Miss Rosenberg of Bath"—probably the above Miss Fanny Rosenberg, afterwards Mrs. J. D. Harris.

HARRISON, George Henry.

Born at Liverpool in 1816; was a son of Mrs. Mary Harrison, the flower painter; was early instructed in art. He came when young to London, gained the notice of Constable (*q.v.*), and was advised by him to persevere in studying nature. From 1840 he exhibited at the Royal Academy, and at the Old Water Colour Society of which he was elected an Associate in 1845. During the last years of his life he suffered from ill-health, and resided at Paris. He died on the 20th October 1846.

AN AVENUE AT ST. CLOUD, WITH GROUP OF FEMALE FIGURES. 52-1879.

19 $\frac{1}{2}$ by 13 $\frac{1}{8}$. Signed, and dated 1845.

In E.I.D.

AN AVENUE, APPROACHED BY A FLIGHT OF STEPS, AT FONTAINEBLEAU. 53-1879.

9 $\frac{3}{4}$ by 6 $\frac{1}{4}$. Painted about 1845.

In E.I.D.

The Department of E.I.D. contains drawings of trees, etc., by G. H. Harrison.

HARRISON, James.

From information communicated by Mr. Ralph Thomas, it appears probable that James Harrison was one of the twelve children of the flower painter, Mrs. G. H. Harrison (*née* Mary P. Rossiter), and a brother of George Henry Harrison (*q.v.*). He exhibited landscapes and architectural subjects at the Royal Academy, 1827-46. He was apparently living with his mother from 1844 to 1848 at 1 Holford Square; then he practised as an architect at 34a Moorgate Street, from 1875 at 22 Basinghall Street and from 1880 at 1 Guildhall Chambers. His name does not appear in the Post Office Directory after 1881. Another J. Harrison was

a candidate in 1811 for a vacant Associateship at the Royal Academy (*see* Farington's *Diary*, 4th November 1811), and at the Bristol Art Gallery are water colour views by J. Harrison, M.D., a friend of Müller, with whom he often went sketching.

THE RIVER ORWELL, AND THE BRIDGE NEAR IPSWICH.

2943-1876.

$8\frac{1}{2}$ by $13\frac{3}{4}$. Signed, and dated 1829. *William Smith Bequest.*

The exact locality represented was identified by Mr. Ralph Thomas as the river Orwell and the Bourne Bridge at Wherstead near Ipswich; behind the ship—a two-masted top-sail schooner—the roof of the old Ostrich Inn is visible. The bridge was widened in 1891, but was rebuilt on the old lines.

HART, Solomon Alexander, R.A.

A painter of architecture, historical genre, etc., born at Plymouth in April 1806; was the son of a goldsmith who had studied under Northcote. In 1820 the father removed to London, where he set up as a teacher of Hebrew; the son was apprenticed to Samuel Warren, the line engraver. In 1823 Hart became a student of the Royal Academy, where he exhibited historical paintings, etc., from 1826; he also contributed frequently to the exhibitions of the British Institution and British Artists. Hart was elected A.R.A. in 1835 and R.A. in 1840; in 1841 and 1842 he visited Italy, where he made a collection of sketches; from 1854 to 1863 he was Professor of Painting at the Royal Academy, from 1864 its Librarian, and for some time Curator of the Painted Hall at Greenwich. He died at 36 Fitzroy Square, London, on the 11th June 1881.

OTHELLO AND IAGO.—Shakespeare, *Othello*, Act III., Scene 3.

3038-1876.

$16\frac{1}{4}$ by $13\frac{1}{4}$. Signed, and dated 1857.

William Smith Bequest.

WELL-HEAD IN THE COURTYARD OF THE FRANCISCAN CONVENT, SUBIACO.

E. 6-1917.

$13\frac{3}{8}$ by $9\frac{7}{8}$. Signed, and dated 1842.

In E.I.D. Given by the Executors of the late Phené Spiers, Esq., F.R.I.B.A., F.S.A.

The Department of E.I.D. contains a sketch-book of S. A. Hart and some other drawings by him.

HART, T.

Possibly identical with Thomas Hart, F.S.A., who worked in Cornwall, painted coast scenes, and exhibited from 1865 to 1880.

INTERIOR OF THE CATHEDRAL, ORTA, ITALY. 1145–1886.
18½ by 15½. Signed. *Dixon Bequest (Bethnal Green Museum).*

HARTLAND, Henry Albert.

Born on the 2nd August 1840 at Mallow, co. Cork; was the son of a landscape gardener of distinguished descent. After leaving school he became assistant to a picture and book dealer at Cork, and painted scenery for the Cork Theatre. He exhibited in London from 1868; his first contribution to the Royal Academy exhibition appeared in 1869. Leaving Cork in 1870 he travelled for a year in Ireland and Wales and then settled in Liverpool. He acquired a considerable reputation as a landscape painter, and used to dispose of his paintings by an annual auction sale. In 1887 Hartland removed to London, but in 1890 was again residing in Liverpool. He died at Marine Terrace, Waterloo, Liverpool, on the 28th November 1893.

THE LAST RAY OF EVENING, SHANNON BRIDGE, KING'S COUNTY, IRELAND. 683–1877.
23 by 40½. Signed, and dated 1876.

HASELER, H.

Exhibited at the Royal Academy and Old Water Colour Society, 1814–17. Published views of Sidmouth and its neighbourhood in 1825.

VIEW OF EXETER FROM THE EAST, SHOWING THE CATHEDRAL. E. 2051–1917.

6 $\frac{7}{16}$ by 9 $\frac{5}{8}$. Signed, and dated 1816.

In E.I.D. Given by Sir Harry Wilson, K.C.M.G., K.B.E.

VIEW NEAR EXETER. E. 2052–1917.

6½ by 9 $\frac{7}{8}$. Signed, and dated 1816.

In E.I.D. Given by Sir Harry Wilson, K.C.M.G., K.B.E.

HASLEHUST, Ernest William, R.I., R.B.A.

LOW TIDE. E. 716–1922.

12½ by 9¾. Signed.

In E.I.D. Bequeathed by Charles Poland, Esq.

HASSALL, John, R.I.

OUTSIDE THE WALLS. E. 721–1922.

14 $\frac{1}{6}$ by 10 $\frac{7}{8}$. Signed.

In E.I.D. Bequeathed by Charles Poland, Esq.

In the Department of E.I.D. are three drawings by the above artist for book illustrations.

HASSELL, Edward.

A son of John Hassell, the engraver. Was awarded premiums by the Society of Arts for oil paintings in 1828 and 1829. Exhibited from 1827 to 1852, chiefly with the Society of British Artists, of which he became a Member in 1840 and subsequently the Secretary; also at the Royal Academy (1827-40) and British Institution. He died at Lancaster in 1852.

BARROW, DERWENTWATER.**113-1873.**

8½ by 11½. Pencil, tinted.

HAVELL, William.

Born at Reading on the 9th February 1782; was the son of a drawing master; received his education at Reading Grammar School. After a visit to Wales,* Havell exhibited a painting of Carnarvon Castle at the Royal Academy in 1804; in the following year he became one of the early Members of the Old Water Colour Society, but retired about 1814. After residing for a time at Hastings, Havell was appointed artist to Lord Amherst's Embassy to China; not long after his arrival there he resigned his post, went to India in 1817, and practised portrait painting there or in Burma until 1825. In 1827 he rejoined the Old Water Colour Society, but retired in 1829; during this period he lived in Italy. He exhibited frequently at the Royal Academy, British Institution and Suffolk Street. He painted both in oils and water colours, and helped materially to further English water colour art. He died at 3 High Row, Kensington, on the 16th December 1857, and was buried at Kensal Green.

WINDSOR.**382.**

24½ by 33½.

In circulation.

Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892.

HASTINGS.**566.**

5¼ by 8½. Signed, and dated 1815.

In circulation.

KILGERRAN CASTLE ON THE TEIFI, PEMBROKESHIRE.
(Fig. 57.) **3057-1876.**

19½ by 27½. Signed.

William Smith Bequest.

Probably the drawing exhibited as No. 284 at the Old Water Colour Society in 1806.

Reproduced in the *Connoisseur*, June 1923, p. 72.

* See No. 8-1887 by BARKER, B., above.

MOUNTAINOUS LANDSCAPE, WITH CASCADE. 154-1883.
11 by 8½. *In circulation.*

MOUNTAINOUS LANDSCAPE, WITH FIGURES. 155-1883.
9½ by 6¾.

LANDSCAPE WITH CASTLE : CATTLE IN THE FOREGROUND. 159-1890.
20 by 25¼.

LANDSCAPE, WITH POND AND MOUNTAINS. 67-1894.
4½ by 6½. *In circulation. Given by J. E. Taylor, Esq.*

VIEW NEAR READING. 86-1894.
10½ by 14. Painted in 1807.
In circulation. Given by J. E. Taylor, Esq.

CAVERSHAM BRIDGE, READING. 766-1894.
15¾ by 20½. Signed, and dated 1805.

Formerly the property of Mr. Henry Allnutt, the painter's nephew. The drawing had apparently been retouched before it became the property of the Museum.

KILGERRAN CASTLE ON THE TEIFI, PEMBROKESHIRE. 1932-1900.
27½ by 36½. Signed at back. *Carr Bequest.*

Perhaps No. 162 at the Old Water Colour Society's exhibition in 1812.

RIVER SCENE, WITH BARGES. D. 973.
9½ by 12½. Signed. *Dyce Bequest.*

Reproduced as a colour aquatint in R. and D. Havell's *Picturesque Views of the Thames*, 1812.

COAST SCENE, AMALFI. E. 719-1922.
8½ by 11½. *In E.I.D. Bequeathed by Charles Poland, Esq.*

HAWKSWORTH, W. T. M., R.B.A.

THE YARE, GREAT YARMOUTH : SHIPPING, &C. P. 48-1922.
7½ by 12½. Signed. *Given by Martin Hardie, Esq., R.I., R.E.*

HAYES, Claude, R.I.

Born at Dublin in 1852, a son of Edwin Hayes (*q.v.*). After attending a private school, he ran away to sea because his father wished him to follow a commercial career. After spending a year in the States he studied at Heatherley's School, and for three years at the Royal Academy Schools; he also studied for a time at Antwerp under Verlat. From 1876 he exhibited at the Royal Academy and elsewhere. He practised at first as a portrait painter, but eventually

devoted himself to landscape. He also taught painting. In 1886 he became a Member of the Royal Institute of Painters in Water Colours. He married a sister-in-law of W. C. Estall (*q.v.*); he was a friend of Aumonier and T. Collier (*q.v.*). The end of his life was embittered by failing health and financial disaster. He died at Brockenhurst on the 25th January 1922.

SHEEP ON THE MOOR.

P. 63-1923.

14½ by 21½. Signed.

Given by A. E. Anderson, Esq.

LANDSCAPE, WITH CORNFIELD AND WINDMILL.

E. 3944-1919.

61½ by 9½. Signed.

In E.I.D. Bernard H. Webb Request.

HAYES, Edwin, R.H.A., R.I.

Born at Bristol in 1820. Began to exhibit in London in 1854, his first contribution to the Royal Academy appearing in the following year. He was best known for his marine subjects. He exhibited frequently at the New Water Colour Society (now the Royal Institute), becoming an Associate in 1860 and a Member in 1863. He was also a Member of the Royal Hibernian Academy and the Institute of Oil Painters. He died in November 1904.

ST. MALO.

1208-1886.

12¼ by 25½. Signed, and dated 1862.

Dixon Bequest (Bethnal Green Museum).

HAYES, Frederick William.

Born at New Ferry, Cheshire, on the 13th July 1848, the son of W. W. Hayes, a Liverpool stained glass manufacturer, whose wife was a gifted artist. He early showed an aptitude for drawing, and after working for a time with a firm of architects at Ipswich returned to Liverpool to study painting; in 1870 he became a pupil of Henry Dawson in London. About eighteen months later he went back to Liverpool, where he was one of the founders of the Liverpool Water Colour Society. He exhibited from 1872 to 1917 at the Royal Academy and elsewhere. Hayes produced numerous drawings for process reproduction. He painted many landscapes direct from nature with transparent oil colours with which turpentine was copiously mixed; but these were not publicly exhibited until after his death. He was a musician and song writer, and wrote several historical novels, a comedy, and a book on *State Industrialism* (1894). He

resided in London from 1880, and died there on the 7th September 1918.

LANDSCAPE : SNOWDON.

P. 64-1919.

14 $\frac{1}{16}$ by 19 $\frac{1}{16}$. Signed.

Given by Gerald R. Hayes, Esq.

Reproduced in the *Connoisseur*, February 1921, p. 103.

The Department of E.I.D. contains sketches in oil and water colour and two drawings for book illustrations by F. W. Hayes.

HEAPHY, Miss Elizabeth. *See* Murray, Mrs. Henry John.

HEAPHY, Thomas, sen.

Born in London, probably on the 29th December 1775. He was apprenticed to Meadows, an engraver, and Westall (*q.v.*) employed him to colour prints. Subsequently Heaphy devoted himself to painting. From 1797 he exhibited portraits and genre subjects at the Royal Academy and elsewhere. Having made great progress in water colour painting, he was elected Associate of the Old Water Colour Society in 1807, and Member the same year. In 1809 he exhibited "Hastings Fish Market," which was sold for a large sum. Afterwards he resumed portrait painting. In 1812 he resigned from the Water Colour Society, went to the Peninsula and painted portraits of officers in the British camp. After his return he helped to found the Society of British Artists and was its first President. He visited Italy in 1831 and 1832. He died at 8 St. John's Wood Road on the 23rd October 1835.

THE WOUNDED LEG (originally "THE VILLAGE DOCTRESS").

604 (A.L. 2800).

19 by 24 $\frac{1}{2}$. Signed, and dated 1809.

Exhibited in 1812. Sold with the artist's remaining works after his decease. Retouched by R. R. Reinagle, R.A. (*q.v.*), in 1837, for a dealer.

COAST SCENE, WITH FIGURES.

86-1870.

16 $\frac{1}{8}$ by 20 $\frac{5}{8}$.

In circulation.

PORTRAIT OF A NAVAL OFFICER. Full length. P. 104-1922.

22 by 17 $\frac{1}{16}$. Signed, and dated 1813.

HEARNE, Thomas.

Born at Brinkworth, near Malmesbury, in 1744. Came when very young to London, and was apprenticed to W. Woollett, the engraver, with whom he remained six years. Was awarded a premium by the Society of Arts in

1763; exhibited from 1765 to 1806 at the Incorporated Society of Artists, Free Society of Artists, and Royal Academy (1781-1806). He went to the Leeward Islands in 1771 as draughtsman to the Governor, and executed many drawings there. About 1781 he exhibited drawings, of which engravings by W. Byrne appeared in *Antiquities of Great Britain*, completed in 1807. Hearne was eminently a topographical draughtsman, weak in colour, but accurate in drawing. He died in Macclesfield Street, Soho, on the 13th April 1817.

- VILLAGE ALEHOUSE. 456.
8 by 9 $\frac{3}{4}$. Signed; dated at back 1796. *In circulation.*
- RANGER'S COTTAGE, HYDE PARK. 484.
9 $\frac{3}{8}$ by 13 $\frac{3}{8}$. Dated at back 1790. *In circulation.*
- RICHMOND, SURREY. 1698-1871.
7 $\frac{1}{2}$ by 10 $\frac{5}{8}$. Signed, and dated 1790. *William Smith Gift.*
Reproduced in colour facing p. 34 of H. M. Cundall's *History of Water Colour Painting*, 1908.
- SHIPPING. 1699-1871.
7 $\frac{1}{2}$ by 10 $\frac{5}{8}$. Signed. *William Smith Gift.*
- DUTCH SHIPPING. 1700-1871.
7 $\frac{1}{2}$ by 10. Signed. *William Smith Gift.*
Reproduced in Sir W. Armstrong's *Art in Great Britain and Ireland*, 1909, p. 261.
- CAISTER CASTLE, NORFOLK. 1753-1871.
23 $\frac{1}{2}$ by 18 $\frac{1}{2}$. Signed. *William Smith Gift.*
- MONASTERY GATE, ST. ALBANS. 2932-1876.
10 $\frac{3}{8}$ by 8 $\frac{1}{4}$. Signed, and dated at back 1795. *William Smith Bequest.*
- WOODED GLEN AT DOWNTON, HEREFORDSHIRE. Formerly the seat of Richard Payne Knight (1750-1824), numismatist and antiquary. 2933-1876.
12 $\frac{5}{8}$ by 13 $\frac{3}{4}$. Indian ink and sepia. Signed. *William Smith Bequest.*
- LANDSCAPE, WITH ECCLESIASTICAL RUINS. 1094-1884
7 $\frac{1}{8}$ by 10 $\frac{1}{2}$. *In circulation.*
- WETHERAL PRIORY, CUMBERLAND *: FIGURES AND CATTLE. 52-1887.
7 $\frac{3}{8}$ by 10. Signed, and dated 1778. *In circulation.*
- PRIORY CHURCH, ELSTOW, BEDFORDSHIRE. 160, 160a-1890.
6 by 8 $\frac{1}{2}$. With an engraving (1803) by W. Byrne, from *Britannia Depicta*.

* Engraved by W. Byrne in *Antiquities of Great Britain*, 1807.

DURHAM CATHEDRAL, FROM THE OPPOSITE BANK OF THE WEAR. (*Fig. 13.*) 4-1891.

14 $\frac{5}{8}$ by 21 $\frac{1}{4}$. Signed, and dated 1783.

Reproduced on p. 58 of the *International Studio*, February 1926.

THE BAR GATE, SOUTHAMPTON.* 95, 95a-1892.

7 $\frac{3}{8}$ by 9 $\frac{3}{4}$. Signed. With engraving (1802) by W. Byrne and J. Sparrow. *In circulation.*

ISLE OF WIGHT FROM LYMINGTON. 108-1892.

7 $\frac{3}{8}$ by 9 $\frac{1}{2}$. Signed, and dated 1793.

LANDSCAPE, WITH FARMHOUSE AMID TREES. 71-1894.

6 $\frac{1}{4}$ by 9 $\frac{5}{8}$. Signed, and dated 1804.

In circulation. Given by J. E. Taylor, Esq.

SHERWOOD'S FARM, NEAR BUSHEY, HERTFORDSHIRE.

1744-1900.

13 $\frac{1}{4}$ by 10 $\frac{3}{4}$.

Ashbee Bequest.

A GATEWAY.

1788-1900.

7 $\frac{1}{4}$ by 9 $\frac{1}{2}$.

Ashbee Bequest.

NORTH-EAST VIEW OF LLANTHONY PRIORY, MONMOUTH-SHIRE. D. 771.

10 $\frac{1}{8}$ by 13 $\frac{5}{12}$. Indian ink, slightly tinted. Signed, and dated 1801. *Dyce Bequest.*

This drawing agrees in most respects with, but differs in certain details, such as the goats, from, the engraving by W. Byrne, dated 14th May 1796, in vol. ii. of Byrne's *Antiquities of Great Britain*, 1807.

LUDLOW CASTLE, 1788.*

D. 772.

7 $\frac{1}{8}$ by 10 $\frac{1}{12}$. Signed.

Dyce Bequest.

PRIORY CHURCH, HADDINGTON.*

D. 773.

7 $\frac{1}{8}$ by 9 $\frac{1}{12}$. Drawn in 1778.

Dyce Bequest.

PEAK HOLE, CASTLETON, DERBYSHIRE, BELONGING TO JOHN BAGSHAW, ESQ.; also a study of Butterbur, the largest leaf of any English plant. D. 774.

10 $\frac{3}{8}$ by 14 $\frac{1}{2}$. Signed.

Dyce Bequest.

FANNY GOODWILL RESCUED FROM THE CAPTAIN.—Fielding, *Joseph Andrews*, Book III., chapter xii. D. 135-1890.

Oval, 10 $\frac{1}{8}$ by 13 $\frac{1}{4}$. Wash.

In E.I.D.

Sketch for the engraving by W. Sharp.

KEEPER'S LODGE (OLD CAKE HOUSE), HYDE PARK, LONDON.

D. 413-1899.

7 $\frac{1}{8}$ by 10.

In E.I.D.

* Engraved by W. Byrne in *Antiquities of Great Britain*, 1807.

ABBNEY GATE, BURY ST. EDMUNDS.* D. 414-1899.
7 by 9 $\frac{3}{4}$. Engraved in 1779. In E.I.D.

ALLINGTON CASTLE, NEAR MAIDSTONE, KENT: THE OUTER GATEWAY, IN 1777.* D. 415-1899.
7 $\frac{3}{16}$ by 10. In E.I.D.

Kew PALACE, ERECTED BY J. WYATT IN 1803, DESTROYED IN 1827. D. 899-1900.
8 by 13 $\frac{1}{4}$. Doubtfully attributed to Hearne. In E.I.D.
Reproduced in the *Magazine of Art*, vol. xxv., p. 132.

LEITH. 109-1894.
7 $\frac{1}{4}$ by 10 $\frac{3}{4}$. Attributed to Hearne. Given by J. E. Taylor, Esq.
See also D. 542-1906 by EDRIDGE, HENRY.

HEATH, William.

Born in 1795; became a draughtsman. Many of his humorous drawings of domestic subjects were published, and he supplied illustrations for the *Life of a Soldier* by himself (1823) and Sir John Bowring's *Minor Morals* (1834-1839). Aquatints after Heath occur in *The Martial Achievements of Great Britain and her Allies*, printed for J. Jenkins, and in Edward Orme's *Historical, Military, and Naval Anecdotes*. He died at Hampstead on the 7th April 1840.

DOLL TEARSHEET AND MISTRESS QUICKLY HAULED OFF TO PRISON BY THE BEADLES.—Shakespeare, *Henry IV.*, Part II., Act v., Scene 4. 213-1890.
9 $\frac{3}{4}$ by 13 $\frac{3}{4}$. Signed.
Reproduced in the Spring number of *The Studio*, 1916.

HEATON, E.

ST. CECILIA. 109-1873.
7 $\frac{3}{8}$ by 6 $\frac{1}{2}$. Given by C. Harden, Esq.
Copy of a painting in the style of Carlo Dolci.

A HERMIT IN HIS CELL. 110-1873.
Sight measure, 10 $\frac{1}{2}$ by 8 $\frac{7}{8}$. Given by C. Harden, Esq.
Copy after G. Douw.

HEITLAND, Miss Ivy

Born on the 10th April 1875; was a daughter of Mr. H. E. Heitland, an artist. From the age of six she drew and painted under her father's direction, and subsequently

* Engraved by W. Byrne in *Antiquities of Great Britain*, 1807.

studied under Sir James Linton (*q.v.*). She executed designs for printing. A career of great promise was cut short by her death on the 4th January 1895.

THROUGH THE WOOD: A GIRL WITH A BASKET OF EGGS.

1745–1900.

11 $\frac{1}{4}$ by 8 $\frac{1}{4}$. Signed.

Ashbee Bequest.

HEMING, Mrs. Matilda. *See* Lowry, Miss Matilda.

HENDERSON, Arthur Edward, R.B.A., F.S.A.

THE PORTICO DE LA GLORIA AT SANTIAGO DE COMPOSTELLA,
SPAIN. P. 40–1923.

19 $\frac{1}{8}$ by 11 $\frac{1}{4}$. Signed, and dated 1922.

In E.I.D.

The Department of E.I.D. contains other drawings by the above artist.

HENDERSON, Charles Cooper.

Born at the Abbey House, Chertsey, on the 14th June 1803; his father was an amateur artist; his mother was a daughter of George Keate (*q.v.*). He was educated at Winchester and studied for the bar. He had drawing lessons from Samuel Prout (*q.v.*). When young he visited Italy. He made many drawings of horses and of subjects connected with coaching. He died at Lower Halliford-on-Thames on the 21st August 1877, and was buried at Kensal Green.

AN OLD CARRIAGE.

P. 40–1919.

9 $\frac{3}{8}$ by 13 $\frac{3}{8}$. Signed.

HENRY, William. *See* Haines, William Henry.

HENSHALL, J. Henry, R.W.S.

EGYPTIAN MULETEER.

1127–1886.

21 $\frac{1}{2}$ by 16 $\frac{1}{2}$. Signed, and dated 1879.

Dixon Bequest (Bethnal Green Museum).

HERALD, James Watterston.

A Scottish artist, born in Forfarshire; studied art at Dundee, Edinburgh, and Herkomer's School at Bushey. Painted figures, landscapes, and marine subjects. Lived at Croydon and subsequently at Arbroath, where he died in poor circumstances in 1914.

EVENING EFFECT.

P. 16-1910.

5 $\frac{7}{8}$ by 13 $\frac{3}{8}$. Signed.*Given by A. E. Anderson, Esq.*

THE SAINT.

P. 42-1920.

11 $\frac{3}{8}$ by 7 $\frac{5}{8}$. Signed.*Given by A. E. Anderson, Esq.*

HERBERT, Alfred.

Was the son of a Thames waterman ; was apprenticed to a bookbinder ; as an artist he was self-taught. He exhibited from 1844 to 1860 at the Royal Academy, British Institution, and Suffolk Street, most of his pictures being marine or river scenes ; but he never became well known, and he found it hard to sell his works. He died in January 1861.

WRECK OFF APPLEDORE, NORTH DEVON.

175-1875.

7 $\frac{1}{4}$ by 14.*In circulation.*

MAN-OF-WAR OFF DOVER.

3030-1876.

15 $\frac{1}{2}$ by 24 $\frac{3}{4}$. Signed, and dated 1845.*William Smith Bequest.*

HERBERT, Arthur John.

Born in 1834 ; was a son of J. R. Herbert, R.A. (*q.v.*) ; studied under his father and in the schools of the Royal Academy. Exhibited at the Academy in 1855 and 1856. He showed great promise as an artist, but died of fever at Muriac in Auvergne on the 18th September 1856.

BARNSTAPLE, DEVON.

21-1872.

12 $\frac{5}{8}$ by 18 $\frac{1}{2}$.*In circulation.*

HERBERT, John Rogers, R.A.

Born at Maldon, Essex, on the 23rd January 1810 ; became a student of the Royal Academy in 1826, exhibited there from 1830, and was elected A.R.A. in 1841 and R.A. in 1846. At first he executed portraits and occasional romantic pictures ; subsequently he painted Italian subjects, and after his conversion to Roman Catholicism he produced pictures of a religious character, such as "Moses bringing down the Second Tables of the Law," painted for the Peers' robing room in the Houses of Parliament ; for the same building he also executed a fresco of "King Lear." Herbert was one of the first masters at the Government School of Design at Somerset House. In 1886 he became an Honorary Retired

Academician. He died at The Chimes, Kilburn, on the 17th March 1890.

STUDIES FOR THE FRESCO OF "KING LEAR" IN THE HOUSE OF LORDS. 175, 176, 177 (A.L. 4337 to 4339).

Various sizes. Chalk and pencil. Signed. *In E.I.D.*

A WOMAN SEATED. F. 88.

2 $\frac{3}{4}$ by 2 $\frac{1}{4}$. Drawn in 1829. *Forster Bequest.*

The Department of E.I.D. contains chalk studies for "The Woman of Samaria," and for the frescoes of "King Lear," and "Moses," also two pencil drawings, all by J. R. Herbert.

HERING.

POND, WITH WATER LILIES. 1500—1869.

9 $\frac{5}{8}$ by 13 $\frac{7}{8}$. *In circulation. Townshend Bequest.*

HERING, George Edwards.

Born in London in 1805; was the son of a German book-binder. He began life as a bank clerk, but soon gave up that profession for art. In 1829 he studied at Munich, whence he proceeded to Venice for two years. Hering exhibited at the Royal Academy from 1836, and also at the British Institution and elsewhere. His favourite subjects were Italian views, and he excelled in depicting lake scenery. In 1838 he published *Sketches on the Danube, in Hungary and Transylvania*. He died at Grove End Road, St. John's Wood, on the 18th December 1879, and was buried in Highgate Cemetery.

STUDIES OF CLIFFS. D. 733 and 734—1887.

Each 9 $\frac{5}{8}$ by 13 $\frac{3}{4}$. *In E.I.D.*

VIEW OF A COUNTRY RESIDENCE IN A PARK. D. 343—1888.

7 $\frac{1}{4}$ by 10 $\frac{3}{4}$. *In E.I.D.*

The Department of E.I.D. also contains drawings in pencil, etc., chiefly of foreign scenes, by G. E. Hering.

HERIOT, George.

Very little is recorded concerning this artist. He exhibited Canadian views in London in 1797, and was apparently working at Salzburg in 1818 and in France and Spain in 1820. The British Museum has a few drawings by him.

LOCH LOMOND. P. 11—1921.

5 $\frac{3}{8}$ by 7 $\frac{1}{4}$.

HEWETT, Sir Prescott Gardiner, Bart., F.R.S., H.R.W.S.

Born in 1812; studied at Paris; became M.R.C.S. in 1836, F.R.C.S. in 1843, lecturer on anatomy at St. George's Hospital in 1845, full surgeon in 1861, F.R.S. in 1874, consulting surgeon at St. George's Hospital and surgeon to Queen Victoria and the Prince of Wales in 1875, President of the Royal College of Surgeons in 1876, and a baronet in 1883. He was an amateur water colour painter, and exhibited at the Old Water Colour Society, of which he was an Honorary Member. He died in 1891.

NEWQUAY BAY, CORNWALL.

431—1891.

8 $\frac{3}{4}$ by 17 $\frac{3}{8}$.*Prescott Hewett Gift.*

(N.B.—*This and fifty other paintings by various artists catalogued as the "Prescott Hewett Gift" were presented by Miss Prescott Hewett and Mrs. William Hallett, the daughters of Sir Prescott Gardiner Hewett, after his death, with a view to carrying out the desire and intention frequently expressed by him in his lifetime.*)

HEWLETT, James.

Born on the 15th September 1768; practised flower painting at Bath; also painted interiors and rustic scenes, with figures; exhibited from 1799 to 1828 at the Royal Academy, British Institution, Society of British Artists, and elsewhere. His flower pieces were esteemed in his day for colour and botanical accuracy; Farington says he received 500 guineas for one of them. He died at Park House, Isleworth, on the 18th August 1836, and was buried in the church there.

In the Library of the Museum are five autograph letters by Hewlett, in a volume relating to the Associated Artists.

SNAPDRAGON, SCABIOUS, FRENCH MARIGOLD, AND IRIS.

4—1882.

12 by 11.

HYPERICUM, CALYCINUM (ROSE OF SHARON), AND CINERARIA.

5—1882.

10 $\frac{3}{4}$ by 7 $\frac{7}{8}$.*In E.I.D.***RANUNCULUS AQUATILIS.**

6—1882.

7 by 5.

*In E.I.D.***COMMON FLAX.**

7—1882.

7 $\frac{1}{2}$ by 5 $\frac{1}{2}$.*In E.I.D.***HOLLYHOCKS, ROSES, ETC.**

1402—1888.

22 $\frac{1}{2}$ by 18.

HICKIN, George.

Lived at Greenwich. Painted still life, etc. Exhibited at the Royal Academy, British Institution, and Society of British Artists, 1858-77.

COCHIN CHINA FOWLS.

A.L. 5808.

Sight measure, $6\frac{1}{10}$ by $8\frac{1}{8}$. Signed.

HILLS, Robert.

An animal painter, born at Islington on the 26th June 1769; received some instruction from John Gresse (*q.v.*). Exhibited at the Royal Academy from 1791 to 1824; helped to found the Old Water Colour Society in 1804, became its first Secretary and contributed a large number of drawings to its exhibitions; sometimes worked in conjunction with Robson (*q.v.*) and G. Barret, jun. (*q.v.*). From 1798 to 1815 he made etchings of animals: there are over 1200 of these in the British Museum. He joined the re-constituted Water Colour Society in 1823, and became its Treasurer in 1827, and Secretary in 1831. He died at 17 Golden Square, London, on the 14th May 1844, and was buried at Kensal Green.

DEER IN LANDSCAPE.

523.

$10\frac{5}{8}$ by $17\frac{1}{4}$.

Ellison Gift.

The landscape is by G. Barret, jun. (*q.v.*).

THE BROKEN PLOUGH.

575.

$15\frac{1}{2}$ by $20\frac{1}{2}$. Signed, and dated 1804.

*In circulation.***TWO WILD BOARS IN A WOOD.**

603.

16 by $19\frac{7}{8}$. Signed, and dated 1826.

*In circulation.***COWS AND SHEEP.**

167-1875.

11 by $14\frac{1}{4}$.

*In circulation.***STAGS IN KNOLE PARK, NEAR SEVENOAKS, KENT.**

3009-1876.

15 by 20. Signed, and dated 1827. *William Smith Bequest.*

Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892.

THE OX TEAM.

3010-1876.

$15\frac{1}{4}$ by 20. Signed, and dated 1810. *William Smith Bequest.*

LANDSCAPE, WITH CATTLE.

3049-1876.

19 by 24. Signed, and dated 1807. *William Smith Bequest.*

COUNTRY ROAD LEADING FROM A WOOD, MAN DRIVING A FLOCK OF SHEEP.

43-1887.

10 by $7\frac{1}{2}$.

In circulation.

- OX RUBBING ITSELF AGAINST RAILS. 161-1890.
 $10\frac{1}{2}$ by $14\frac{1}{2}$. *In circulation.*
- HERDSMAN, WITH CATTLE. 284-1894.
 $9\frac{3}{8}$ by $13\frac{1}{8}$. Signed, and dated 1804.
In circulation. Given by James Orrock, Esq., R.I.
- COWS AND SHEEP. 285-1894.
 $9\frac{3}{8}$ by $13\frac{1}{8}$. Signed, and dated 1804.
Given by James Orrock, Esq., R.I.
- ALDERNEY COWS AND CALVES. 1931-1900.
 $20\frac{7}{8}$ by $18\frac{3}{4}$. Signed, and dated 1820. *Carr Bequest.*
 The cattle are said to have been the property of Mr. Allnutt of Clapham. Cf. No. 688 by James Ward at the Tate Gallery.
- LANDSCAPE, WITH HORSES AND SHEEP. A.L. 1090.
 $3\frac{5}{8}$ by $5\frac{1}{8}$. *In circulation.*
- FARMYARD, WITH CATTLE. A.L. 1091.
 $3\frac{1}{8}$ by $4\frac{7}{8}$. *In circulation.*
- UNDERRIVER, NEAR SEVENOAKS. D. 491-1889.
 6 by $10\frac{1}{4}$. Unfinished. *In E.I.D.*

The Department of E.I.D. also contains six water colour studies of farm buildings in Kent by Robert Hills, and numerous drawings by him of trees, dogs, cattle, deer, farm implements, etc.

HINE, Henry George, V.P.R.I.

Born near Brighton on the 15th August 1811; was the son of a coach proprietor. He was apprenticed in London to Henry Meyer, a stipple engraver, and taught himself painting. After spending two years at Rouen, he returned to Brighton and took up wood engraving and marine painting. In his earlier years he drew for *Punch* (1841-44) and the *Illustrated London News*. He was influenced from boyhood by Copley Fielding (*q.v.*), and his favourite subjects were the coast and Downs of Sussex. He exhibited almost exclusively at the Institute (now the Royal Institute), becoming an Associate in 1863, a Member in 1864, and Vice-President in 1887. He died at Rosslyn Hill, Hampstead, on the 16th March 1895, and was buried in Highgate Cemetery.

- REEF OF ROCKS AT PEVERIL POINT, DORSET. 411-1891.
 $9\frac{5}{8}$ by $28\frac{1}{8}$. Signed, and dated 1865. *Prescott Hewett Gift.*
- ENTRANCE TO THE KYLES OF BUTE. 412-1891.
 $10\frac{3}{4}$ by $27\frac{5}{8}$. Signed, and dated 1869. *Prescott Hewett Gift.*

BIBLE BOTTOM, IN THE MALLING HILLS, NEAR LEWES.

25-1900.

11½ by 18. Signed. *Given by James Orrock, Esq., R.I.*

AGGLESTONE, NEAR SWANAGE, DORSETSHIRE. 31-1900.

8½ by 19¾. Signed, and dated 1870.

Given by James Orrock, Esq., R.I.

EASTBOURNE.

1741-1900.

10½ by 23. Signed, and dated 1873. *Ashbee Bequest.*

THE SOUTH DOWNS, SUSSEX.

1805-1900.

7¼ by 12¼. Signed, and dated 1881. *Ashbee Bequest.*

BRAMBER. Unfinished drawing.

E. 858-1918.

5 by 7½. Pencil and water colour. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

HOARE, Prince.

A son of William Hoare, R.A., born at Bath in 1755 ; was educated at the Grammar School there ; studied art with his father ; came to London in 1772 and entered the Royal Academy Schools. In 1776 he went to Rome and worked under Mengs, with Northcote (*q.v.*), and Fuseli (*q.v.*) as his fellow-pupils. He returned to England in 1780 and exhibited at the Royal Academy from 1781. Most of his works were portraits, but he also painted historical scenes. Besides writing on art subjects, Hoare produced some successful musical farces. In 1799 he was elected Secretary for Foreign Correspondence to the Royal Academy. He died at Brighton on the 22nd December 1834.

JAMES NORTHCOTE, R.A. (1746-1831), PAINTER. F. 105.

Oval, 10 by 8½. Engraving touched with chalk.

Forster Bequest.

JAMES NORTHCOTE, R.A. (1746-1831), PAINTER, WHEN OLD.

F. 106.

10 $\frac{1}{16}$ by 8. Pencil and colour. *Forster Bequest.*

Inscribed at the back, " Drawn from the original sketch in the possession of J. Northcote, Esq., by Prince Hoare, Esq."

HEAD OF A WOMAN.

D. 149-1890.

Diam. 7½.

In E.I.D.

COAST SCENE.

P. 43-1923.

7¼ by 10 $\frac{0}{16}$. Signed, and dated (on the old mount) 1789.

HOBSON, Henry E.

Exhibited at the Royal Academy in 1857 and at the British Institution in 1866. Lived at Bath.

A COUNTRY GIRL.

A.L. 5750.

12½ by 9¾. Signed, and dated 1865.

In E.I.D.

HODGES, William, R.A.

Born in London in 1744 ; was the son of a blacksmith in Clare Market. Became successively an errand boy at Shipley's Drawing School, a pupil of R. Wilson, and a scene painter at Derby. Exhibited from 1766 at the Incorporated Society of Artists, Free Society of Artists, and Royal Academy. In 1772 he was appointed draughtsman to Captain Cook, on his second voyage round the world ; after his return he painted views in Tahiti and other islands for the Admiralty. In January 1780 he sailed for Madras ; in 1781 he went to Calcutta ; in the following year he accompanied Warren Hastings to Benares ; he returned to Calcutta in 1783, and left the same year for England, which he reached in 1784. He was elected A.R.A. in 1786 and R.A. in 1787. He painted scenery for the Italian operas at the Pantheon. In 1790 he toured on the Continent, visiting the Rhine and St. Petersburg. About 1795 he established a bank at Dartmouth ; it failed, and Hodges lost his fortune. He died at Brixham, possibly by suicide, on the 27th February 1797.

RUINS OF THE PALACE AT MADURA.

D. 606—1887.

16 by 23½.

In E.I.D.

HOFLAND, Thomas Christopher.

Born at Worksop on the 25th December 1777 ; was the son of a manufacturer of cotton mill machinery. But for a little instruction from Rathbone, the landscape painter, he was self-taught as an artist. He exhibited at the Royal Academy in 1798. He resided at Kew from 1799 to 1806, and was commissioned by George III. to draw some plants in the Royal collection. After practising as a teacher at Derby, Doncaster, and Knaresborough, Hofland returned to London in 1811. He exhibited frequently at the British Institution, and in 1814 was awarded 100 guineas by that society for his "Storm off Scarborough." About 1815 he resided at Richmond, and about 1817 at Twickenham ; in 1823 he was teaching in London. In 1824 he was a Foundation Member of the Society of British Artists, with which he largely exhibited. He enjoyed a considerable reputation in his day. His health was ruined by an attack of fever at Florence in 1840, and he died in January 1843 at Leamington.

HAMPSTEAD HEATH.

22—1874.

9½ by 14.

HOLDING, Edgar Thomas, A.R.W.S.

ENTRANCE TO MAIDSTONE.

Circ. 420—1924.

15 by 21½. Signed.

In circulation.

DUNCTON HILL, SUSSEX.

P. 30–1925.

14 $\frac{1}{4}$ by 21 $\frac{7}{16}$. Signed.

HOLLAND, James.

A landscape painter, born at Burslem on the 17th October 1800. Worked when a boy at flower painting on pottery in the factory of James Davenport. Came to London in 1819, and supported himself by teaching and by painting flowers; exhibited flower pieces at the Royal Academy in 1824. His works are remarkable for brilliant colouring. After a visit to Paris in 1831, Holland began to paint landscapes. He made several tours on the Continent, and painted many Venetian subjects. Many of his later water colours are in opaque colour. He was a frequent exhibitor at the British Institution, Society of British Artists, and Old Water Colour Society, became an Associate of the Old Society in 1835 and a Member in 1857, and was a Member of the British Artists from 1842 to 1848. He died in London on the 12th February 1870.

VILLA DO CONDE, PORTUGAL, ABOUT ELEVEN MILES FROM OPORTO. 30.

11 $\frac{1}{4}$ by 17. Dated 2nd Sept. (1837). *Sheepshanks Gift.*

MOORISH PALACE, CINTRA, FROM THE WINDOWS OF MADAME DE BELEM'S HOTEL. 32.

11 $\frac{1}{4}$ by 17. Unfinished. Dated 9th July 1837.
In circulation. Sheepshanks Gift.

TORRE DA MARCA. 33 (E. 5674–1910).

11 $\frac{1}{4}$ by 17. Unfinished. Signed, and dated 28th Aug. 1837.
In E.I.D. Sheepshanks Gift.

PART OF THE OLD TREASURY, LISBON. 44 (E. 5685–1910).

13 $\frac{1}{4}$ by 10 $\frac{1}{8}$. Dated 2nd June (1837). *Sheepshanks Gift.*

NYMWEGEN (NIJMEGEN), HOLLAND. 47.

6 $\frac{1}{4}$ by 10 $\frac{1}{8}$. *In circulation. Sheepshanks Gift.*

HEATH SCENE. 1490–1869.

8 $\frac{3}{4}$ by 13 $\frac{1}{4}$. *In circulation. Townshend Bequest.*

RAMSGATE, NEAR THE HARBOUR. 2985–1876.

8 $\frac{1}{4}$ by 12 $\frac{1}{2}$. *William Smith Bequest.*

OSPEDALE CIVILE (CIVIC HOSPITAL), VENICE. 3059–1876.

16 $\frac{1}{8}$ by 22 $\frac{1}{10}$. Signed, and dated 1858.
In circulation. William Smith Bequest.

Reproduced on p. 140 of the *Earlier English Water Colour Painters*, 1890, by C. Monkhouse.

- THE RIALTO, VENICE. (*Fig. 101.*) 1139–1886.
 9 by $15\frac{3}{8}$. Signed, and dated (18)65.
Dixon Bequest (Bethnal Green Museum).
 Reproduced in *Water Colours in the Dixon Bequest*, 1923,
 Plate XIII.
- CHURCH OF SS. GIOVANNI E PAOLO, VENICE. 1140–1886.
 $15\frac{1}{8}$ by 12. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).
- CANAL AT VENICE, WITH A GROUP OF LADIES PLAYING AND
 SINGING; Santa Maria della Salute in the background. 1147–1886.
 $19\frac{5}{8}$ by $13\frac{3}{8}$. *Dixon Bequest (Bethnal Green Museum).*
- COAST OF PORTUGAL: WOMEN BATHING. 1193–1886.
 $11\frac{1}{8}$ by $16\frac{7}{8}$. Signed, and dated 1859.
Dixon Bequest (Bethnal Green Museum).
- VENICE: "A SOUTH-WEST WIND AFTER RAIN." 449–1888.
 $6\frac{7}{8}$ by $10\frac{3}{8}$. Water colour and body colour. Signed, and
 dated (18)64.
- CANAL IN VENICE. 413–1891.
 $15\frac{5}{8}$ by $9\frac{5}{8}$. *In circulation. Prescott Hewett Gift.*
- LANDSCAPE, WITH BUILDINGS AND TREES. 48–1896.
 $5\frac{1}{2}$ by $10\frac{1}{8}$.
- HOSPITAL OF THE PIETÀ, VENICE. 1767–1900.
 $15\frac{1}{8}$ by $9\frac{7}{8}$. Signed, and dated (18)44. *Ashbee Bequest.*
 Reproduced in Sir W. Armstrong's *Art in Great Britain and
 Ireland*, 1909, p. 264.
- CONVENTO DA SERRA. A.L. 4310. (29).
 $11\frac{9}{16}$ by $16\frac{1}{16}$. Unfinished. Signed, and dated 1st September
 (18)37. *In E.I.D. Sheepshanks Gift.*
 Sketch for the drawing engraved in Jennings' *Landscape
 Annual*, 1839, facing p. 66.
- COIMBRA. A.L. 4311. (36).
 $11\frac{5}{8}$ by $16\frac{7}{8}$. Unfinished. Signed, and dated 19th August
 (18)37. *In E.I.D. Sheepshanks Gift.*
- S. FRANCISCO. A.L. 4312. (37).
 $11\frac{5}{8}$ by $16\frac{3}{4}$. Unfinished. Signed, and dated 1st July 1837.
In E.I.D. Sheepshanks Gift.
- PORTO DE MOZ. A.L. 4313. (41).
 $16\frac{3}{4}$ by $11\frac{1}{2}$. Signed, and dated 8th August 1837.
In E.I.D. Sheepshanks Gift.
- MANALVA PALACE. A.L. 4314. (42).
 $5\frac{3}{4}$ by $11\frac{5}{8}$. Dated 1837. *In circulation. Sheepshanks Gift.*

ENTRANCE OF THE DOURO. A.L. 4315. (43).
 $9\frac{7}{8}$ by $15\frac{3}{4}$. Pencil, tinted. Unfinished. Dated 28th August 1837. *In E.I.D. Sheepshanks Gift.*

Sketch for the drawing engraved in Jennings' *Landscape Annual*, 1839, facing p. 82.

LEIRIA. A.L. 4316. (45).
 7 by $10\frac{1}{4}$. Dated (18)37. *In circulation. Sheepshanks Gift.*

OPORTO. A.L. 4317. (46).
 7 by $10\frac{1}{8}$. Dated 1837. *In circulation. Sheepshanks Gift.*

CINTRA. A.L. 4318. (31).
 11 by $16\frac{3}{4}$. *In circulation. Sheepshanks Gift.*

ALCOBAÇO. A.L. 4319. (34).
 $11\frac{1}{2}$ by $16\frac{5}{8}$. Unfinished. Signed, and dated 1st August 1837. *In circulation. Sheepshanks Gift.*

TORRES VEDRAS. A.L. 4320. (35).
 $11\frac{3}{4}$ by $16\frac{1}{2}$. Unfinished. *In circulation. Sheepshanks Gift.*

TORRE DOS CLERIGOS, OPORTO. A.L. 4360. (38).
 $16\frac{3}{8}$ by $11\frac{1}{2}$. Unfinished. Signed, and dated 26th August (18)37. *Sheepshanks Gift.*

Sketch for the drawing engraved in Jennings' *Landscape Annual*, 1839, facing p. 58.

CHURCH OF SAN FRANCISCO AND RUA DOS INGLESES, OPORTO. A.L. 4361. (39).
 17 by $11\frac{3}{4}$. Pencil, tinted. Signed, and dated 30th Aug. 1837. *In E.I.D. Sheepshanks Gift.*

MOORISH CASTLE, MAFRA. A.L. 4362. (40).
 17 by $11\frac{3}{4}$. Dated 21st July 1837. *Sheepshanks Gift.*

OS PISÕES (=the fulling-mill), a house at Cintra. (*Fig. 90.*)
 P. 21-1909.

$6\frac{3}{4}$ by 10. Painted in 1837.

Given by Mr. and Mrs. William Augustus Reynolds.

The house was a hotel run by the mother of Mrs. Reynolds. Holland was taken ill while staying there (cf. No. 32); the landlady's little daughter used to visit him and reminded him of his own child. He gave her the drawing as a souvenir. Mrs. Reynolds died in 1911, and her husband in 1922. For a reference to the hotel see the Rev. Wm. Robertson's *Journal of a Clergyman*, 1845, p. 391; and the *Connoisseur*, June 1925, where the drawing is reproduced facing p. 94.

ROSES, CONVULVULUS, AND DELPHINIUMS IN A GLASS VASE. P. 8-1925.

$16\frac{1}{16}$ by $11\frac{1}{32}$. Signed, and dated 1839.

ROSES, POPPY, PELARGONIA, DELPHINIUM AND CALCEOLARIAS, ETC., AND A GLASS VASE. P. 9-1925.

17 by $14\frac{1}{10}$. Signed, and dated 1859.

DOORWAY OF GENOA CATHEDRAL, WITH LION, ETC. Perspective sketch. D. 170-1890.

$11\frac{7}{8}$ by $6\frac{7}{10}$. Pencil, tinted. Signed, and dated (18)51.

In E.I.D.

AN OLD WINDMILL.

49-1896.

6 by $9\frac{7}{8}$. *Probably by James Holland.*

In circulation.

The Department of E.I.D. contains a pencil drawing by James Holland.

See also HUNT, WILLIAM HENRY, No. 451-1887.

HOLLINS, John, A.R.A.

Born on the 1st June 1798, at Birmingham, where his father was a glass-painter. He exhibited portraits at the Royal Academy in 1819, and settled in London in 1822, painting in oils and occasionally in miniature. From 1825 to 1827 he travelled in Italy, and on his return to England resumed his practice as a portrait painter, though he also produced historical and other pictures. He was an accurate draughtsman and a good colourist. In 1842 he was elected an Associate of the Royal Academy. He died at 47 Berners Street on the 7th March 1855.

TOWN ON THE ITALIAN COAST: SUNSET.

1285-1886.

$6\frac{1}{2}$ by 10. Signed, and dated 1831.

FLOWER GIRL.

320-1900.

$12\frac{5}{8}$ by $9\frac{1}{4}$. Signed, and dated 1832.

HOLLOWAY, Charles Edward, R.I.

Born at Christchurch, Hampshire, on the 10th May 1838. Worked with Frederick Walker (*q.v.*), Charles Green (*q.v.*), and Sir J. D. Linton (*q.v.*) at Leigh's Studio in Newman Street, London; was subsequently associated with William Morris till 1866 in his production of stained glass. Then he devoted himself almost entirely to painting; exhibited at the Royal Academy (1867-94), Suffolk Street, the Institute, and elsewhere; made many drawings of the Fen district and the Thames, and was elected an Associate of the Institute (now the Royal Institute) in 1875 and a Member in 1879. Holloway visited Venice in 1875 and 1895. His water colours show an impressionist tendency. Besides painting he produced etchings and lithographs. He died on the 5th March 1897.

A BREEZY DAY.

D. 3—1900.

8 $\frac{7}{8}$ by 13 $\frac{5}{16}$.*In E.I.D.**Presented by T. R. Way, Esq., on behalf of the Members of the New English Art Club.*

ENTRANCE TO POOLE HARBOUR AFTER RAIN. P. 77—1922.

10 $\frac{1}{4}$ by 15 $\frac{3}{16}$. Signed, and dated (18)93.*Part of the Thomas Batterbury (Architect) Bequest.*

ON THE EAST COAST.

P. 78—1922.

10 $\frac{5}{8}$ by 14 $\frac{5}{16}$. Signed.*Part of the Thomas Batterbury (Architect) Bequest.*

HOLMES, Sir Charles John, A.R.W.S.

A SQUALL ON THE EDEN.

P. 35—1925.

10 $\frac{1}{4}$ by 13 $\frac{1}{2}$. Signed, and dated 1921.

HOLROYD, Sir Charles, R.E.

Born at Leeds on the 9th April 1861, the son of a merchant. Educated at Leeds Grammar School, the Yorkshire College of Science, and at the Slade School, London, where he won a travelling studentship; spent two years in Italy. Assisted Legros (*q.v.*) at the Slade School for four years. Became Keeper of the Tate Gallery, and was from 1906 to 1916 Director of the National Gallery. Exhibited pictures at the Royal Academy and elsewhere, and was well known as an etcher. Was for many years a Member of the Royal Society of Painter Etchers and Engravers. Died on the 17th November 1917.

TORRE DEI SCHIAVI, ROMAN CAMPAGNA.

P. 13—1919.

6 $\frac{5}{8}$ by 9 $\frac{7}{8}$. Signed.*Given by Lady Holroyd, widow of the artist.*

WENSLEY DALE.

P. 14—1919.

7 by 11 $\frac{10}{16}$. Signed; dated at back 1894-5.*Given by Lady Holroyd, widow of the artist.*

HOLST, Theodor M. von.

Born in London, of Livonian descent, on the 3rd September 1810; was the son of a teacher of music; studied at the British Museum and in the Royal Academy Schools; was a pupil of Fuseli (*q.v.*); exhibited at the Royal Academy from 1827 to 1843. Died in Percy Street, Tottenham Court Road, London, on the 12th February 1844.

STUDIES OF FIGURES.

D. 956 to 958.

Various sizes.

Dyce Bequest.

HOLWORTHY, James.

Born at Bosworth, Leicestershire, in 1781. Studied under John Glover (*q.v.*) and became a landscape painter in water colours; made himself known by his Welsh views. He exhibited at the Royal Academy in 1803 and 1804, and in the following year was one of the early members of the Old Water Colour Society, with which he continued to exhibit till 1813. In 1824, having married a daughter of Wright of Derby, Holworthy retired from his profession and resided near Hathersedge, Derbyshire, on an estate which he had purchased. He died in London on the 10th June 1841, and was buried in Kensal Green Cemetery.

In the Library of the Museum is a volume lettered *Exhibition. Society of Painters in Water Colour, &c.*, which contains numerous missives addressed to Holworthy.

PART OF RAGLAN CASTLE. 203-1872 (E. 5654-1910).

8½ by 12½. Indian ink.

In E.I.D.

TREES AND CATTLE.

204-1872.

8½ by 9½.

HOPPNER, John, R.A.

Born in Whitechapel, London, probably on the 4th April 1759. He became a chorister in the Chapel Royal, but on his showing a strong inclination for art, George III. made him a small allowance which enabled him in 1775 to enter the schools of the Royal Academy; here he gained the gold medal for a historical painting in 1782. He exhibited at the Royal Academy from 1780. He adopted portraiture as his profession and gradually obtained a large and fashionable practice. He was most successful in his portraits of women and children. Some of his best works are in St. James's Palace. Hoppner was elected A.R.A. in 1793 and R.A. in 1795; he was also portrait painter to the Prince of Wales. He died on the 23rd January 1810, and was buried in the cemetery of St. James's Chapel, Hampstead Road.

GIRL WITH BUNDLE OF STICKS, LEADING A CHILD. F. 63.

11½ by 8. Pencil and slight colour.

Forster Bequest.

From the Windus Collection. Formerly ascribed to Gainsborough.

LANDSCAPE, WITH COTTAGE.

433-1902.

6½ by 9½. Sepia. *Attributed to Hoppner.*

A COAST SCENE AT LYME REGIS.

P. 13-1925.

8½ by 12½. Signed.

The Department of E.I.D. contains a book of studies *attributed to Hoppner.*

HOPWOOD, Henry Silkstone, R.W.S.

Born at Leicester on the 12th January 1860. Was for a time in business at Manchester and Belfast. Attended evening classes at the Manchester School of Art. Exhibited from 1883 at the Manchester Academy, of which he was for a time a Member. Went to Australia in 1888 and remained there for two years. Studied at Antwerp and at Julian's in Paris. Exhibited at the Royal Academy, Old Water Colour Society, etc. Became an Associate of the Old Water Colour Society in 1896 and a Member in 1908. Painted much in France, especially at Montreuil, and in Northern Africa; also visited Japan. Depressed as a result of an accident while sketching, he committed suicide on the 26th September 1914.

THE BUTTER MARKET, MONTREUIL.

P. 125-1920.

23½ by 18¾. Signed, and dated 1908.

Reproduced on Plate XIV. of the second annual volume of the Old Water Colour Society's Club, 1925.

HOUGH, William.

Worked at Coventry and subsequently for many years in London. Painted fruit, etc., somewhat in the manner of W. Hunt (*q.v.*). There is a painting by him at Glasgow Art Gallery. He exhibited at the Royal Academy, the Society of British Artists, etc., 1857-94.

FRUIT: PINEAPPLE, PLUMS, AND GRAPES.

1191-1886.

12¾ by 15. Signed. *Dixon Bequest (Bethnal Green Museum).***HOUGHTON, Arthur Boyd.**

Born in 1836; was the son of a Captain Houghton of the Indian Navy; studied at Leigh's Art School. He first became known by his very clever illustrations of books such as *A Round of Days*, 1866, Dalziels' *Arabian Nights*, and he also drew for *Fun*, the *Graphic*, etc. He painted both in oils and water colours, and exhibited from 1859 to 1874, chiefly at the Royal Academy and Old Water Colour Society, becoming an Associate of the latter in 1871. He made a series of drawings in America. He died at 162 King Henry's Road, South Hampstead, on the 23rd November 1875.

AN ORIENTAL, WITH PERFORMING MONKEYS.

154-1886.

9½ by 13½. Signed.

THE TRANSFORMATION OF KING BEDER.

66-1900.

"King Beder now imagined himself at the very summit of human happiness. He extended his hand, and taking that of the princess, bent forward in order to kiss it respectfully. The

princess did not allow him time. 'Thou wretch,' said she, . . . 'quit the human form and take the shape of a white bird with red beak and feet.' As she pronounced these words, King Beder, to his infinite mortification and astonishment, was changed into a bird of the kind she had named."—*Arabian Nights' Entertainments*, "The Story of King Beder" (Dalziels' ed., 1865).

A similar design by Houghton is engraved on p. 437 of vol. ii. of Dalziels' *Illustrated Arabian Nights' Entertainments*, published by Ward, Lock and Tyler in 1865.

19½ by 23½.

THE RETURN OF HIAWATHA. Probably an illustration of Canto XVII. of Longfellow's *Hiawatha*. P. 124–1920.

30½ by 42½.

Given by their son and daughters in memory of William S. Caine and Alice Caine.

Exhibited at the Summer exhibition of the Old Water Colour Society in 1871 as No. 138, "Hiawatha and Minehaha."

The Department of E.I.D. contains a drawing on wood and nine other drawings for book illustrations by Houghton.

HOWARD, E. Stirling.

Exhibited on rare occasions from 1834 to 1870.

DOLWYDDELAN CASTLE, NORTH WALES.

A.L. 5809.

9½ by 16½. Signed, and dated 1868.

In E.I.D.

HOWARD, Vernon, A.R.C.A.

Born in 1840. Exhibited at the (Royal) Society of British Artists, the (Royal) Institute of Painters in Water Colours, etc., from 1864 to 1889. Was a drawing-master at Boston, Lincs. Lived for a time at Sutton (Lincolnshire), Kidderminster and Grantham. Died in 1902.

THREE STUDIES OF SKIES: AFTERNOON, SUNSET, AND EVENING. 641.

Each 5½ by 16½.

One in E.I.D.; two in circulation.

A FARMYARD.

A.L. 4618.

13½ by 9½.

In E.I.D.

HOWE, G. T.

LANDSCAPE.

E. 2566–1917.

5½ by 7½.

In E.I.D. Given by Arthur Myers Smith, Esq.

HOWITT, Samuel.

Born about 1765; was a member of an old Nottinghamshire family. Was self-taught as an artist; painted pictures of animals and sporting scenes. First exhibited with the

Incorporated Society of Artists in 1783 and at the Royal Academy in 1784. Spent many years in Bengal, where he made numerous drawings of hunting scenes. Published several works, such as *The British Sportsman* (1812), illustrated with coloured plates, engravings, and etchings from his drawings. Died at Somers Town, London, in 1822.

- IN FULL CRY. 665.
11 by 17 $\frac{1}{4}$. *In circulation.*
- A COUNCIL OF ANIMALS. 11-1871.
26 $\frac{1}{8}$ by 18 $\frac{3}{8}$. *In circulation.*
- LION AND LIONESS. 3019-1876.
12 $\frac{3}{4}$ by 18 $\frac{1}{2}$. Signed. *William Smith Bequest.*
- NETLEY ABBEY, NEAR SOUTHAMPTON. 11-1887.
11 $\frac{1}{4}$ by 16 $\frac{1}{4}$. Signed. *In circulation.*
- RIVER, WITH ANGLERS. 162-1890.
10 $\frac{1}{4}$ by 14 $\frac{3}{4}$. Signed.
- COUNTRY HORSE FAIR. 509-1892.
10 $\frac{1}{4}$ by 14 $\frac{3}{4}$. Signed, and dated 1793.
- LEOPARD ATTACKING AN ANTELOPE. 85-1894.
12 $\frac{3}{4}$ by 19. Signed. *Given by J. E. Taylor, Esq.*
- KING ARTHUR'S CASTLE, TINTAGEL, CORNWALL. P. 53-1920.
9 $\frac{3}{8}$ by 13 $\frac{5}{16}$. Signed.
- VIEW IN THE ISLE OF WIGHT. P. 61-1920.
8 $\frac{1}{16}$ by 12 $\frac{3}{4}$. Signed, and dated 1791.

The Department of E.I.D. contains forty drawings of British quadrupeds and a study of partridges by Howitt, and a drawing of a battle scene which is possibly by him.

HOWSE, George.

A water colour painter of landscapes, coast scenes, views of towns and architectural subjects. Exhibited from 1830 to 1861, chiefly at the New Water Colour Society (now the Royal Institute), of which he became a Member in 1834 ; also at the Royal Academy (1830-58), and elsewhere. The Dublin National Gallery contains several of his works. He died in 1860 or 1861.

- COAST SCENE. 1647-1869.
3 $\frac{1}{8}$ by 10 $\frac{3}{8}$. *Townshend Bequest.*

HULL, William.

Born at Graffham on the 6th May 1820, the son of a small farmer; educated at Pertenhall and at the Moravian settlement of Ockbrook, where he received instruction in drawing from two Germans. In 1840 he studied at the British Museum and soon after at the school of design at Manchester. From 1841 to 1844 he travelled on the Continent as a tutor; in the latter year he returned to Manchester, and thenceforth devoted himself to painting and sketching. He was a Member of the Manchester Academy of Fine Arts, and exhibited there and at the Royal Manchester Institution, as well as at the Royal Academy and the Society of British Artists. He died at Rydal on the 15th March 1880 and was buried at Grasmere.

LANDSCAPE.

P. 25-1921.

12 $\frac{1}{8}$ by 16. Signed, and dated 1867.

Given by Mrs. Isabella I. Low, from the collection of the late Robert Low, Esq.

HULLEY, Thomas, sen.

Worked at Bath about 1798-1817. Taught painting in oil, body colour, etc. Practically nothing is recorded concerning him.

ENTRANCE TO THE ROYAL OLD WELLS, CHELTENHAM, 1812.

P. 38-1920.

7 $\frac{3}{10}$ by 10 $\frac{3}{8}$. Signed, and dated 1812.

Formerly the property of Mr. Samuel Redgrave, Dr. John Percy, and Mr. J. P. Heseltine.

On p. 51 of *Cheltenham in its Past and Present State*, 1843, by Henry Davies, is a very similar small engraving taken from an earlier one which may have been based on the above drawing.

LANDSCAPE, WITH BRIDGE, WOODS, ETC.

P. 41-1920.

9 $\frac{1}{8}$ by 13 $\frac{5}{16}$.

Given by Alfred Jones, Esq., of Bath.

HUNT, Alfred William, R.W.S.

Born in Bold Street, Liverpool, on the 15th November 1830; was the son of a landscape painter; was educated at the Liverpool Collegiate School and at Corpus Christi College, Oxford, which he entered with a scholarship in 1848; in 1851 he took the Newdigate Prize for English Verse; in 1853 he obtained a Fellowship, but resigned it on his marriage in 1861. When staying at Liverpool he attended life classes, and eventually decided to devote himself to art. He became an Associate of Liverpool Academy in 1854 and a Member in 1856. From 1854 to 1857 he exhibited Pre-Raphaelite

works at the Royal Academy, which were highly praised by Ruskin. He was elected an Associate of the Old Water Colour Society in 1862 and a Member in 1864, and he contributed numerous landscapes to its exhibitions. He resided for several years at Durham, but eventually settled in London at 1 Tor Villas (now 10 Tor Gardens), Campden Hill, where he died on the 3rd May 1896.

MOUNTAINS ABOVE BETTWS-Y-COED.

625-1870 (E. 5683-1910).

9½ by 14¾. Sepia. Signed, and dated 1857.

In E.I.D. Parsons Bequest.

LOCH MAREE.

D. 1299-1908.

12¾ by 20¼. Signed, and dated 1876.

Purchased at the Humphrey Roberts sale at Christie's on the 23rd May 1908.

WIND OF THE EASTERN SEA. View of cliffs and sea, with sunset effect, probably at Whitby.

P. 17-1909.

10¾ by 15½. Signed. *Bequeathed by Mrs. Harriet Barton.*

A small replica of No. P. 107-1920.

TUNIS.

P. 54-1920.

8⁵/₁₆ by 14³/₁₆.

WIND OF THE EASTERN SEA. (*Fig. 109.*) P. 107-1920.

21⁷/₁₆ by 30⁵/₁₆. See No. P. 17-1909 above.

Bequeathed by Miss Gertrude Emily Moss.

Exhibited at the Summer Exhibition of the Royal Society of Painters in Water Colours, 1888, No. 36. Reproduced in the second annual volume of the Old Water Colour Society's Club, 1925, Plate XI.

HUNT, Cecil Arthur, R.W.S.

CORFE CASTLE.

P. 60-1919.

14½ by 21³/₁₆. Signed.

Given by Romilly Fedden, Esq.

THE WHITE FACTORY.

P. 95-1920.

15⁹/₁₆ by 22⁹/₁₆. Signed. Painted in 1920. *Given by the artist.*

CADINI DOLOMITES, MISURINA.

P. 11-1924.

15½ by 22¾. Signed. *Given by Sir Charles Walston, Litt.D.*

HUNT, William Henry.

Born on the 28th March 1790, at 8 Old Belton Street (now Endell Street), Long Acre; was apprenticed to John Varley. In 1808 he was admitted as a student at the Royal Academy,

where he had exhibited oil pictures in the previous year. He was one of the young painters befriended by Dr. Monro (*q.v.*). In 1814 he first exhibited at the Old Water Colour Society, of which he became an Associate in 1824 and a Member in 1826; nearly eight hundred of his works appeared at the Society's exhibitions. His best pictures, especially his fruit and flower pieces, are rich and harmonious in colour, and his figures are often full of quaint humour. He was a Member of the Amsterdam Royal Academy. His health was always delicate, and he resided for a long time at Hastings; but he died in London, at 62 Stanhope Street, Hampstead Road, on the 10th February 1864.

W. Hough (*q.v.*), W. Hughes, W. Hull (*q.v.*), T. F. Collier (*q.v.*), W. Cruickshank, J. Sherrin (*q.v.*), J. J. Hardwick and others painted fruit somewhat in the manner of W. Hunt.

- MULATTO BOY. 339.
 15 by 8 $\frac{3}{4}$. *In circulation.*
 No. A.L. 5955, a copy of No. 339, is in the Department of E.L.D.
- COAST-GUARDSMAN. 340.
 14 by 9 $\frac{1}{8}$. *In circulation.*
- BOY AND GOAT. 341.
 12 $\frac{1}{4}$ by 16. Signed, and dated 1836. *In circulation.*
- COTTAGE DOOR. 350.
 13 $\frac{3}{8}$ by 10 $\frac{5}{8}$. *In circulation.*
- THE MONK. 524.
 14 $\frac{1}{2}$ by 10 $\frac{1}{4}$. *Ellison Gift.*
 Reproduced facing p. 116 of *Earlier English Water Colour Painters*, 1890, by C. Monkhouse.
- PLUMS. 525.
 11 $\frac{3}{4}$ by 8 $\frac{1}{4}$. *Ellison Gift.*
 Reproduced in colour facing p. 92 of H. M. Cundall's *History of Water Colour Painting*, 1908.
- A BROWN STUDY. 526.
 14 by 9 $\frac{1}{2}$. *Ellison Gift.*
- HAWTHORN BLOSSOMS AND BIRD'S NEST. 1470-1869.
 6 $\frac{3}{8}$ by 13. *In circulation. Townshend Bequest.*
- THE DOUBTFUL COIN. 1472-1869.
 11 $\frac{7}{8}$ by 8 $\frac{1}{4}$. Signed. *In circulation. Townshend Bequest.*
- GRAPES AND PEACHES. 1486-1869.
 7 $\frac{1}{4}$ by 10 $\frac{3}{4}$. *In circulation. Townshend Bequest.*
- WILD ROSES AND BIRD'S NEST. 1502-1869.
 7 $\frac{3}{8}$ by 10 $\frac{7}{8}$. Signed. *In circulation. Townshend Bequest.*

- PRIMROSES AND BIRDS' NESTS. (*Fig. 105.*) 1525-1869.
 $13\frac{1}{2}$ by $13\frac{7}{8}$. Signed. *Townshend Bequest.*
 Reproduced on Plate 14 of the Hon. Neville Lytton's *Water Colour*, 1911.
- INTERIOR OF A BEDROOM. 588-1870.
 $12\frac{1}{4}$ by $9\frac{1}{4}$. *In E.I.D. Parsons Bequest.*
- THE VALENTINE. 1031-1873.
 $9\frac{7}{8}$ by $7\frac{1}{8}$. *Ellison Gift.*
- GRAPES, MELON, AND PLUMS. 1032-1873.
 $8\frac{3}{8}$ by $12\frac{3}{8}$. *Ellison Gift.*
- NEW COURT, THE TEMPLE, LONDON. 3022-1876.
 $16\frac{3}{8}$ by $19\frac{3}{4}$. *William Smith Bequest.*
- INDIGENCE: A GIRL'S HEAD. 558-1882.
 $8\frac{1}{2}$ by $6\frac{3}{4}$. Signed. *Jones Bequest.*
- HEARING LESSONS. 1138-1886.
 $14\frac{1}{2}$ by $13\frac{1}{2}$. Signed. *Dixon Bequest (Bethnal Green Museum).*
- ARCADE, DOGE'S PALACE, VENICE. 1146-1886.
 $19\frac{5}{8}$ by $14\frac{5}{8}$. *Dixon Bequest (Bethnal Green Museum).*
 Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate VI.
 Apparently a copy or imitation of a painting by Francesco Guardi (1712-1793).
- HEAD OF A NEGRO. 1205-1886.
 Oval, 7 by $4\frac{7}{8}$. *Dixon Bequest (Bethnal Green Museum).*
- JAMES HOLLAND (1800-1870), PAINTER. (*Fig. 91.*) 451-1887.
 $12\frac{1}{4}$ by $8\frac{3}{4}$. Signed, and dated 1828.
 Reproduced facing p. 116 of the *Connoisseur*, June 1926.
- LANDSCAPE, WITH COTTAGES. 845-1888.
 $6\frac{3}{4}$ by $9\frac{3}{4}$.
- LANDSCAPE, WITH COTTAGES. 845a-1888.
 $6\frac{3}{4}$ by $9\frac{3}{4}$. *In circulation.*
- THE OLD FISHMARKET, HASTINGS. 1797-1888.
 $10\frac{3}{4}$ by $17\frac{3}{4}$. Signed.
In circulation. Bequeathed by Arthur Ditchfield, Esq.
- SIDE CHAPEL IN AN OLD CHURCH, WITH ALTAR TOMB. 317-1891.
 $16\frac{5}{8}$ by 13. *In circulation.*
- INTERIOR OF AN OLD CHURCH. 318-1891.
 $15\frac{1}{2}$ by $12\frac{1}{2}$.

- ROYAL HORTICULTURAL SOCIETY'S GARDENS, CHISWICK. 134-1892.
 $5\frac{1}{4}$ by $8\frac{1}{4}$.
- ST. ALBAN'S CATHEDRAL, HERTFORDSHIRE. 57-1896.
 13 by $16\frac{1}{2}$.
- PINEAPPLE AND OTHER FRUIT. 1752-1900.
 $9\frac{1}{2}$ by $12\frac{3}{4}$. Signed. *Ashbee Bequest.*
- GLASS VASE AND FLOWERS. 1759-1900.
 $10\frac{3}{8}$ by $7\frac{1}{4}$. Signed. *Ashbee Bequest.*
- LADY PLAYING A GUITAR. 1760-1900.
 $10\frac{3}{8}$ by 7 . *Ashbee Bequest.*
- LOVE'S MISSIVE. 1761-1900.
 $10\frac{5}{8}$ by $7\frac{1}{4}$. Signed. *Ashbee Bequest.*
- PLUMS. 1922-1900.
 Oval, 12 by 15 . Signed. *In circulation. Ashbee Bequest.*
- JUGS, WITH PLUMS. 1926-1900.
 $15\frac{5}{8}$ by $11\frac{1}{8}$. Signed. *Ashbee Bequest.*
- MILL AT MAPLEDURHAM (?) ON THE THAMES. A.L. 5965.
 $8\frac{3}{4}$ by 13 .
- PORTRAITS OF THE ARTIST, HIS DAUGHTER AND NIECE. D. 271-1905.
 4 by $5\frac{5}{8}$.
- LANDSCAPE, WITH FARM, POND, AND TREES. E. 3359-1922.
 $11\frac{1}{4}$ by $8\frac{1}{4}$. *In E.I.D. Given by Douglas Eyre, Esq.*
Attributed to W. Hunt. Perhaps by Dorrell, q.v.

HUNT, William Holman, O.M., H.R.W.S.

Born in Wood Street, Cheapside, London, 2nd April 1827, the son of a warehouse manager. Was for some years clerk to an estate agent. Received lessons from a portrait painter, H. Rogers; studied in the British Museum, the National Gallery, and from 1844 in the Royal Academy Schools. First exhibited at the Royal Academy in 1846. In 1848-49 he, with Millais (*q.v.*), the two Rossettis, J. Collinson, F. G. Stephens, and Woolner, founded the Pre-Raphaelite Brotherhood. In 1849 Hunt visited the Continent with Rossetti. In 1854 he went to Egypt and Syria in search of material for Biblical subjects. For his "Finding of Christ in the Temple" he received 5500 guineas. He subsequently twice revisited the Holy Land. In 1905 he was awarded the Order of Merit. He died on the 7th September 1910, at

18 Melbury Road, Kensington; his cremated remains were interred in St. Paul's Cathedral.

THE PONTE VECCHIO, FLORENCE. 196-1894.

10½ by 21¾. Painted in 1867.

Reproduced in Holman Hunt's *Pre-Raphaelite Brotherhood*, ii. facing p. 120; in the *Architectural Review*, April 1925, p. 134; and as an official picture postcard.

IBBETSON, Julius Cæsar.

Born at Churwell Bank, Yorkshire, on the 29th December 1759; son of an organist; apprenticed to a ship painter at Hull; came to London in 1777, and made copies for a picture dealer. Exhibited at the Royal Academy from 1785 to 1815. Was patronised by Captain Baillie, Lord Bute, and Lord Dysart. He accompanied Cathcart's Embassy, which set out for China in 1788. From 1798 he lived in the north of England. His pictures usually represent English landscapes enlivened with figures; he also painted animals with great skill. In 1803 he published an *Accidence or Gamut of Painting*. He died at Masham, Yorkshire, on the 13th October 1817.

THE SAILOR'S RETURN HOME. 448.

11¾ by 15¼. Signed, and dated 1795. *In circulation.*

FALSE BAY, FROM WYNBERG HILL, CAPE OF GOOD HOPE. 1752-1871.

14¾ by 19¾. *William Smith Gift.*

LANDSCAPE, WITH TIMBER WAGON AND WOOD CUTTERS RESTING. 45-1886.

8½ by 12. *In circulation.*

CATTLE ON ROCKY GROUND SURROUNDED BY WATER. 163-1890.

10½ by 14½. Signed, and dated Kenwood, 1796.

PLOUGHMAN LEADING HIS HORSES HOME IN RAIN. 119-1892.

5¾ by 4¼. Book illustration. *In circulation.*

LANDSCAPE, WITH STREAM, CATTLE AND FIGURES. 138-1892.

7¾ by 10. *In circulation.*

LANDSCAPE, WITH PEASANTS. 1716-1900.

8½ by 6¾. *Ashbee Bequest.*

THE SALE OF THE PET LAMB. D. 775.

8¾ by 12¾. *Dyce Bequest.*

A FERRY.

7 by $8\frac{1}{16}$.

D. 4-1901.

In E.I.D.

The Department of E.I.D. contains a pencil drawing by Ibbetson.

IMAGE, Selwyn.

BOYS BATHING.

 $9\frac{1}{8}$ by $12\frac{5}{16}$. Signed, and dated 1923.

P. 35-1924.

Given by the artist.

RANK GRASS, EPPING FOREST.

 $7\frac{7}{8}$ by $11\frac{5}{16}$. Signed, and dated 1903.

P. 36-1924.

Given by the artist.

ON CHINGFORD PLAIN.

 $8\frac{1}{8}$ by $12\frac{5}{16}$. Pastel. Signed, and dated 1922.

P. 37-1924.

Given by the artist.

IN THE HEART OF THE FOREST.

 $9\frac{1}{4}$ by $12\frac{5}{8}$. Pastel. Signed, and dated 1905.

P. 38-1924.

Given by the artist.

INCE, Joseph Murray.

Born in 1806 at Presteign, Radnorshire. Became a pupil of David Cox (*q.v.*) in 1823, remained with him for three years and then came to London. Exhibited at the Royal Academy from 1826, and also at the Society of British Artists. His smaller works are the best, being well drawn and coloured. In 1832 Ince was living at Cambridge, where he made drawings of architectural subjects. He returned to Presteign about 1835, and resided there until his death, which took place on the 24th September 1859.

GREENWICH HOSPITAL.

 $7\frac{5}{8}$ by $12\frac{1}{2}$. Signed, and dated 1833.

486.

In circulation.

STREET SCENE.

14 by $11\frac{1}{4}$. Signed, and dated 1832.

602.

In circulation.

COASTING VESSELS, WITH HARBOUR.

 $8\frac{1}{8}$ by $13\frac{1}{2}$. Signed, and dated 1836.

1206-1872.

INCHBOLD, John William.

Born on the 29th April 1830 at Leeds; was a son of the proprietor and editor of the *Leeds Intelligencer*, and was educated at home. Came to London and was placed with Day and Haghe, lithographic printers, to be trained as a draughtsman. About 1847 he studied water colour painting under Louis Haghe (*q.v.*), and in that year became a student of the Royal Academy. In 1849 and 1850 he

exhibited at Suffolk Street, and from 1851 at the Royal Academy. His "Moorland" was highly praised by Ruskin (*q.v.*) in his *Notes*. Inchbold showed a tendency towards Pre-Raphaelitism, which is illustrated, for instance, by a water colour drawing at the Ashmolean Museum, Oxford. In 1877 he published *Annus Amoris*, a volume of sonnets. Most of his life was spent abroad. He died suddenly at Headingley, near Leeds, on the 23rd January 1888.

VESUVIUS AND THE BAY OF NAPLES, FROM POSILIPO.

261-1898.

9½ by 13½. Signed, and dated 1857.

VIEW ABOVE MONTREUX.

P. 18-1915.

12½ by 19½. Signed, and dated 1880.

Given by Lady Church, in fulfilment of the wishes of her husband, the late Sir Arthur Church, K.C.V.O., F.R.S.

INGRAM, William Ayerst, R.I., R.B.A., R.O.I.

Born on the 27th April 1855, of Scotch parentage; he was the third son of the Rev. G. S. Ingram of Glasgow. Intended for a commercial career, he took late to art. He was a pupil of John Steeple (*q.v.*) and A. W. Weedon. He travelled much. He exhibited from 1880 at the Royal Academy, Royal Society of British Artists, etc., and became a Member respectively of the latter society in 1883, of the (Royal) Institute of Painters in Oil Colours in 1906, and of the Royal Institute of Painters in Water Colours in 1907. In 1888 he was elected President of the Royal British Colonial Society of Artists. He died on the 20th March 1913.

FALMOUTH HARBOUR AFTER RAIN.

P. 65-1917.

14½ by 29½. Signed.

Bequeathed by Henry L. Florence, Esq.

INNES, James Dickson.

Born at Llanelly in 1887; was partly of Catalan descent. Studied at the Slade School, where he won distinction. Painted in oil and water colours; worked in Wales, France, and Spain; exhibited at the New English Art Club. Was a friend of Mr. Augustus John. After staying in North Africa for his health, he returned to England and died of consumption at Swanley in the latter half of 1914.

THE CIRCUS.

P. 38-1923.

10½ by 14½. Signed, and dated 1912.

In E.I.D. Given by A. E. Anderson, Esq.

THE SEINE AT CAUDEBEC.

P. 39-1923.

10½ by 14½.

Given by A. E. Anderson, Esq.

JACKSON, Frederick William, R.B.A.

Born at Middleton in 1859. Studied at the Oldham School of Art, the Manchester Academy, and at Paris. He travelled in search of subjects on the Continent, in Russia, and in Morocco, but worked principally in Yorkshire. Was a Member of the Royal Society of British Artists. He died in February 1918.

FISHING COBLES, WHITBY.

P. 131-1920.

12 $\frac{5}{8}$ by 15 $\frac{1}{4}$. Signed.

Given by the Frederick Jackson Memorial Committee.

JACKSON, Samuel.

Born in Wine Street, Bristol, on the 31st December 1794; was the son of a Bristol merchant. He was brought up to business, but being fond of art he took lessons from Francis Danby, A.R.A. (*q.v.*), who was then residing at Bristol. He exhibited almost exclusively at the Old Water Colour Society, of which he was an Associate from 1823 till his resignation in 1848. He painted landscapes chiefly in England and Wales, but also in the West Indies (1827), Switzerland, Egypt, etc. He died at Clifton on the 5th or 8th December 1869.

G. A. Fripp (*q.v.*) and J. B. Waring (*q.v.*) were pupils of Jackson.

VIEW LOOKING DOWN THE AVON, FROM THE SIDE OF THE
ROMAN CAMP, CLIFTON, NEAR BRISTOL. 338-1872.

8 $\frac{3}{4}$ by 12 $\frac{7}{8}$.

WAPPING, BRISTOL.

523-1874.

8 $\frac{3}{8}$ by 11 $\frac{3}{4}$.

In circulation.

LLANBERIS, NORTH WALES.

1-1875.

8 $\frac{1}{8}$ by 11 $\frac{1}{2}$.

In circulation.

LANDSCAPE COMPOSITION, WITH WATERFALL AND TEMPLE.
164-1890.

15 $\frac{3}{4}$ by 23 $\frac{1}{2}$. Signed.

NIGHTINGALE VALLEY, NEAR CLIFTON, WITH ST. VINCENT'S
ROCKS AND THE OBSERVATORY TOWER. P. 49-1920.

15 $\frac{7}{8}$ by 17 $\frac{1}{4}$. Signed.

Reproduced in the *Connoisseur*, LXXVI, 1926, p. 168.

JACKSON, Samuel Phillips, R.W.S.

Born on the 4th September 1830; was a son of Samuel Jackson (*q.v.*). Exhibited chiefly at the Old Water Colour Society, of which he was elected an Associate in 1853 and

a Member in 1876, and also at the Royal Academy (1852-81) and British Institution. His favourite subjects were river and sea views. He died on the 27th January 1904.

HAZY MORNING ON THE COAST OF DEVON. 527.

18 $\frac{3}{8}$ by 27 $\frac{3}{8}$. Dated 1853.

Ellison Gift.

It has been suggested that this is a view of the old jetty at Ilfracombe, with a view of Hillsborough in the background.

ON THE HAMOAZE, PLYMOUTH. 528.

10 $\frac{1}{4}$ by 14 $\frac{3}{4}$. Signed.

Ellison Gift.

TOWING A DISABLED VESSEL. 529.

13 $\frac{7}{8}$ by 20 $\frac{1}{4}$. Dated 1852.

Ellison Gift.

THE THAMES AT WARGRAVE: MIDDAY. 2992-1876.

8 $\frac{3}{8}$ by 18. Signed, and dated 1866. *William Smith Bequest.*

JAMES, Miss Edith Augusta.

Born at Eton on the 29th January 1857. Studied art in Paris under Chaplin and Luminais. Exhibited frequently between 1884 and 1896, principally at Paris at the Salon, Dames Peintres, etc., but also at the Royal Academy (1886-96) and elsewhere in England. She is best known for her flower pieces and portraits. The last three years of her life were mainly devoted to studies of the interior of St. Paul's Cathedral. She died at Tunbridge Wells on the 31st December 1898.

THE CHOIR OF ST. PAUL'S CATHEDRAL. 158-1901.

39 $\frac{1}{2}$ by 24. Signed.

In circulation. Given by Miss Minna Gray.

JAMES, Francis Edward, R.W.S.

Born in 1849, a son of the Rev. H. James, rector of Willingdon, Sussex. Was a country gentleman who gradually became an artist. He painted landscapes, church interiors, shop fronts, and especially flowers. He was a friend of H. B. Brabazon (*q.v.*). He was a Member of the New English Art Club, and became an Associate of the Royal Society of Painters in Water Colours in 1916 and a Member in 1920. He died on the 26th August 1920 at Great Torrington, Devonshire, and was buried there.

ANTIRRHINUMS BY A YELLOW CURTAIN. P. 86-1920.

16 $\frac{1}{2}$ by 12 $\frac{1}{2}$. Signed.

WHITE BLOSSOM IN A TALL VASE. P. 121-1920.

20 by 14.

Given by Charles A. Jackson, Esq.

RED AND WHITE GERANIUMS. P. 122-1920.
20 $\frac{1}{4}$ by 14 $\frac{1}{4}$. *Given by Charles A. Jackson, Esq.*

PRIMULAS. P. 123-1920.
14 $\frac{1}{4}$ by 20 $\frac{1}{4}$. *Given by Charles A. Jackson, Esq.*

PRIMULAS. P. 127-1920.
10 $\frac{1}{2}$ by 14 $\frac{3}{4}$. Signed.

JAMES, The Hon Walter John, R.E. *See Northbourne, Lord.*

JAMES, William.

The dates of his birth and death are not known. From 1761 to 1771 he exhibited views of London, etc., at the Incorporated Society of Artists and at the Royal Academy. He was a pupil, or perhaps an assistant, of Bernardo Bellotto, called Canaletto, when the latter was in London, and he imitated his style.

ST. PAUL'S CATHEDRAL, FROM THE TERRACE OF OLD SOMERSET HOUSE. 168-1890.

9 $\frac{1}{4}$ by 14 $\frac{1}{8}$.

Copy of part of a drawing by Canaletto. Cf. reproductions of a drawing at Windsor in the *Art Journal*, 1894, and of one sold at Christie's in February 1925, in the *Times*, 19th February 1925.

Reproduced facing p. 138 of *Water Colour Painting*, 1918, by A. W. Rich, who gives a critique of the drawing; and as an official picture postcard.

JENKINS, Joseph John, R.W.S., F.S.A.

Born in London in 1811; was the son of an engraver whose profession he at first followed, but subsequently abandoned for water colour painting. Exhibited from 1829 to 1881, chiefly at the two water colour societies. Became an Associate of the New Water Colour Society (now the Royal Institute) in 1842 and a Member in 1843, but resigned in 1847. Was elected an Associate of the Old Society in 1849 and a Member in 1850; held the post of Secretary from 1854 to 1864, and resigned his membership in 1884. Usually painted figures and landscapes. Was the first to introduce the system of private press views at picture exhibitions. Collected materials for a history of the Old Society which was completed by J. L. Roget. He died in London on the 9th March 1885.

SHRIMPERS. 1033-1873.
17 $\frac{3}{4}$ by 23 $\frac{1}{2}$. *Ellison Gift.*

RUINED CHAPEL AT ST. OMER.

A.L. 5837.

12 $\frac{3}{8}$ by 8 $\frac{7}{8}$. Signed.*In E.I.D.*

JENKINSON.

VIEWS OF VARIOUS PLACES IN ITALY, SWITZERLAND, GERMANY AND MADEIRA. E. 4298 to 4715—1922.

Various sizes. Pencil, pen and ink, water colour. Some dated from 1842 to 1847.

In E.I.D. Given by Mrs. Fortescue.

JOHNSON, Ernest Borough.

THE VIEW FROM EZE.

P. 21—1921.

10 $\frac{1}{16}$ by 14 $\frac{1}{16}$. Signed, and dated 1921.*Given by Martin Hardie, Esq., R.I., R.E.*

The Department of E.I.D. contains nine drawings of figure and landscape subjects in pencil, etc., by the above artist.

JOHNSON, Harry John, R.I.

Born in April 1826, in Bath Row, Birmingham; was the son of W. B. Johnson, an artist, and was a pupil of S. Lines and W. J. Müller (*q.v.*). After studying at the Birmingham Society of Artists, he toured with Müller for several months in the Levant. From 1845 he exhibited foreign views at the Royal Academy; he also contributed to the exhibitions of the Institute (now the Royal Institute), becoming an Associate in 1868 and a Member in 1870. He spent much time in Wales with David Cox (*q.v.*). He died at The Holt, 12 Loudoun Road, St. John's Wood, on the 31st December 1884.

JEDBURGH ABBEY.

585—1870.

12 $\frac{1}{2}$ by 20. Signed, and dated 1846.*In circulation. Parsons Bequest.*

LINLITHGOW PALACE.

629—1870.

12 $\frac{3}{4}$ by 20 $\frac{1}{4}$. Signed, and dated 1846.*In circulation. Parsons Bequest.*

HOUSES AT LUCERNE.

81—1885 (E. 5684—1910).

19 by 13 $\frac{3}{8}$. Pencil, touched with water colour. Signed, and dated 1847.*In E.I.D.*

VIEW ON THE CHICHESTER ROAD.

82—1885.

13 $\frac{1}{4}$ by 20 $\frac{3}{4}$. Signed, and dated 1877.

MOUNTAINOUS LANDSCAPE IN "SALVATOR ROSA'S COUNTRY."

83—1885.

13 $\frac{1}{2}$ by 20 $\frac{1}{2}$.

TASSO'S OAK IN THE MONASTERY GARDEN OF SAN ONOFRIO,
ROME. 84-1885.

7 $\frac{1}{4}$ by 10 $\frac{1}{4}$. Signed.

INTRA, ON THE LAGO MAGGIORE. D. 2281-1885.
13 $\frac{1}{16}$ by 20 $\frac{1}{4}$. Dated 1847. *In E.I.D.*

LAKE SCENE. D. 693-1889.
10 $\frac{7}{8}$ by 18 $\frac{5}{8}$. Unfinished. *In E.I.D.*

The Department of E.I.D. also contains seven pencil drawings by Harry J. Johnson.

JOHNSTONE, William Borthwick, R.S.A.

Born at Edinburgh in 1804; was for several years a solicitor, but ultimately devoted himself to painting. Exhibited from 1836 at the Scottish Academy, of which he became an Associate in 1840 and a Member in 1848. He painted numerous historical works and some miniatures. Johnstone visited Italy about 1842-43. He was the first Curator of the National Gallery of Scotland, and he greatly enriched it during his term of office. He wrote some works on art subjects. He died at 3 Gloucester Place, Edinburgh, in 1868.

LANDSCAPE, WITH PEASANT GIRL CARRYING A PITCHER. 110-1892.

6 $\frac{3}{4}$ by 4 $\frac{7}{8}$.

JOINET, M.

A Frenchman who exhibited at the Royal Academy in 1804.

A COUNTRY HOUSE. 590-1892.
8 $\frac{3}{4}$ by 12 $\frac{1}{2}$. Signed, and dated 1807 (?).

JONES, Sir Edward Coley Burne-, Bart., A.R.A., R.W.S.
See Burne-Jones.

JONES, F.

Probably Frederick Jones, who exhibited 1867-85.

RIVER SCENE. E. 2573-1917.
5 $\frac{1}{4}$ by 7 $\frac{1}{2}$. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

JONES, J. Hammond.

Exhibited 1828-33.

PORTRAIT OF JOSEPH GILLMAN BARRATT (1819-96), M.D.,
F.R.C.S., M.R.C.P., AT THE AGE OF THREE.

E. 1956-1924.

9½ by 7½. Signed, and dated 1822.

*In E.I.D. Given by Walter Barratt, Esq., F.L.S.***JONES, Owen.**

An architect and ornamental designer, of Welsh descent, born in Thames Street, London, on the 15th February 1809. Was a pupil of Louis Vulliamy, the architect, for six years, and from 1830 a student also at the Royal Academy, where he exhibited from 1831 to 1861. Travelled in France and Italy, studied Arabian architecture and ornament in Egypt and the Alhambra at Granada. Returning in 1836, he began a work on the Alhambra, but did not finish it till 1845. He supervised the decoration of the building for the Great Exhibition of 1851; in 1852 he undertook the same work for the Crystal Palace, and designed the Egyptian, Greek, Roman and Alhambra Courts. He wrote *The Grammar of Ornament* and other works. He died in Argyll Place, Regent Street, London, on the 19th April 1874.

VIEW OF LUXOR, THEBES, EGYPT. Sketch.

E. 2823-1918.

5¾ by 10¾.

In E.I.D.

THE GREAT EXHIBITION OF 1851: DECORATION OF THE
TRANSEPT.

A.L. 8270.

33½ by 25.

Bethnal Green Museum.

The drawing, though designed by Owen Jones, was probably executed by E. Walker (*q.v.*).

See also SIMPSON, WILLIAM, R.I., No. 546-1897.

In the Department of E.I.D. are Owen Jones's original drawings for *The Grammar of Ornament*, and various designs by him for initial letters and mosaic pavements.

JONES, R.

BOATS.

E. 718-1922.

5¾ by 7½. Signed.

In E.I.D. Bequeathed by Charles Poland, Esq.

HARBOUR SCENE.

E. 728-1922.

10¾ by 14⁷/₁₆. Signed.*In E.I.D. Bequeathed by Charles Poland, Esq.*

JONES, S. J. E.

Exhibited from 1820; was working in 1846.

VOLUME WITH TWENTY-FIVE LEAVES, ON WHICH ARE FORTY-EIGHT LANDSCAPE SKETCHES IN WATER COLOUR.

E. 1158-1924.

Size of vol. $5\frac{7}{8}$ by $9\frac{1}{4}$.

In E.I.D.

VOLUME WITH EIGHTY-FIVE LEAVES, WITH SKETCHES IN PENCIL AND WATER COLOUR, of views in Derbyshire, Sussex, Kent, and probably in North Somerset.

E. 1159-1924.

Size of vol. $7\frac{5}{8}$ by $4\frac{3}{4}$. With dates, 1843 and 1846. *In E.I.D.*

THE CITATION OF WYCLIFFE BEFORE THE ARCHBISHOP OF CANTERBURY.

E. 21-1925.

$9\frac{1}{4}$ by $12\frac{1}{4}$.

Engraved in mezzotint by J. Egan in 1834.

JONES, Sir Thomas Alfred, P.R.H.A.

Born in 1823 or 1824. After studying at the schools of the Royal Dublin Society and the Royal Hibernian Academy, he decided in 1849 to adopt art as his profession, and became a painter of portraits and figures. In 1861 he was elected a Member of the Royal Hibernian Academy, and was its President from 1870 till his death. He was actively interested in all art subjects, and was a member of the council of the Royal Hibernian Academy of Music. He exhibited at the Royal Academy from 1872 to 1879. He died on the 11th May 1893.

JONATHAN SWIFT, D.D. (1667-1745), AUTHOR, DEAN OF ST. PATRICK'S, DUBLIN.

F. 66.

$16\frac{1}{8}$ by $13\frac{1}{2}$.

Forster Bequest.

Copy from an original crayon portrait by Rupert Barber (*fl.* 1736-1772), formerly in the possession of Joseph Sheridan, Le Fanu, the novelist, and later of Mr. T. P. Le Fanu.

JOPLING, Joseph Middleton.

Born in 1831, the son of a clerk in the Horse Guards. Occupied for some years a position similar to that of his father. Was self-taught as an artist. Exhibited from 1848 to 1884 at the Royal Academy, Society of British Artists, Grosvenor Gallery, Royal Institute of Painters in Water Colours, etc. He became a Member of the New Water Colour Society (now the Royal Institute) in 1859 and resigned in 1876. He was an active Volunteer and won the

Queen's Prize for rifle shooting at Wimbledon in 1861. He was director of the Fine Art Section at the Philadelphia International Exhibition. He died in December 1884.

FEMALE NUDE STUDIES. D. 664 to 667, 1310, 1311–1887.
Various sizes. *In E.I.D.*

ITALIAN PEASANT AND OTHER COSTUME STUDIES.
D. 1751 to 1772, 1996–1885, D. 8, 9–1886.
Various sizes. *In E.I.D.*

ITALIAN PINES. D. 2016–1885.
 $9\frac{1}{2}$ by $7\frac{1}{2}$. *In E.I.D.*

LANDSCAPE STUDY: Paddock, with CATTLE, TALL TREES,
AND SHED. D. 642–1886.
 $14\frac{1}{4}$ by $9\frac{7}{8}$. *In E.I.D.*

LANDSCAPE VIEW FROM A ROAD: MILL IN DISTANCE.
D. 345–1888.
4 by $8\frac{1}{2}$. *In E.I.D.*

JOY, William and John Cantiloe.

Born at Yarmouth in 1803 and 1806 respectively; were known as "The Brothers Joy." The drawings attributed to them were usually their joint production. About 1832 they removed to Portsmouth, and were employed by the Government to draw the various craft used by fishermen. The brothers subsequently resided in London, Chichester, Putney, and again in London. William exhibited occasionally from 1823 to 1845; John appears only to have exhibited at Suffolk Street in 1826–27. John died in London in 1866; William died in the country in 1867.

SHIPPING AND BOATS: KING GEORGE IV. PASSING GREAT
ORMESBY, YARMOUTH, ON HIS RETURN FROM EDINBURGH,
1822. 109–1879.

"On the morning of Saturday the 31st (August), it (the squadron) passed Yarmouth roads, through an immense fleet of boats, which had put from shore to hail the presence of his Majesty."—*A Historical Account of His Majesty's Visit to Scotland*, 2nd ed., 1822, p. 321.

$11\frac{1}{2}$ by $18\frac{3}{8}$.

JUTSUM, Henry.

Born in London in 1816. Exhibited at the Royal Academy (from 1836), the British Institution, Suffolk Street, and the New Water Colour Society. Became a pupil of James Stark (*q.v.*) in 1839, and devoted himself to landscape painting. Was elected an Associate of the New Water Colour Society (now the Royal Institute) in 1843, but

resigned in 1848, and afterwards painted almost exclusively in oils. Died at Hamilton Terrace, St. John's Wood, on the 3rd March 1869.

LANDSCAPE, WITH COWS AND FIGURES, AND BRIDGE.

1087-1886.

15 $\frac{1}{8}$ by 26 $\frac{1}{4}$. Signed, and dated 1859.

Dixon Bequest (Bethnal Green Museum).

KAUFFMANN, Maria Anna Angelica Catharina, R.A.

Born at Coire, Switzerland, on the 30th October 1741; was the daughter of a Tyrolese painter; went in 1752 with her father to Italy, where she received much encouragement in portrait painting. Accompanied the wife of the English ambassador at Venice to England in 1766. In the following year was deceived into a marriage with a valet, who passed himself off as his master, the Count de Horn; the impostor was, however, finally persuaded to take himself off to Germany. In 1768 she was nominated a Foundation Member of the Royal Academy. In 1781 she retired to Italy with her father and her second husband, Zucchi, a Venetian painter. Many of her works—chiefly portraits and classical subjects—were engraved. Besides painting easel pictures she decorated various houses in London and Dublin. She died at Rome on the 5th November 1807.

ANGELICA AND MEDORO.—Ariosto, *Orlando Furioso*, XIX. 36.

D. 740.

5 $\frac{7}{8}$ by 7 $\frac{1}{8}$.

Dyce Bequest.

SEATED FIGURE OF FAME.

D. 742.

Circular, 3 $\frac{3}{4}$ diam. Pencil, washed with bistre. *Dyce Bequest.*

LANDSCAPE, WITH THREE MUSES.

D. 743.

8 $\frac{7}{12}$ by 10 $\frac{3}{8}$. Indian ink and bistre, washed and heightened with white.

Dyce Bequest.

The Department of E.I.D. contains drawings in chalk, etc., by the above artist, and a miniature of a female figure on paper, supposably by her.

KAY, A.

Views of Edinburgh by him were aquatinted about 1814. Some of them can be seen in the Department of E.I.D. in this Museum.

THE CASTLE AND TOWN OF INVERARAY.

477-1882.

9 $\frac{1}{4}$ by 13. Sketch. Signed, and dated 1813. *In circulation.*

CRAIGMILLAR CASTLE, NEAR EDINBURGH.

478-1882.

7 $\frac{1}{4}$ by 10 $\frac{1}{2}$. Sketch. Signed, and dated 1813.

KEARNEY, William Henry.

Born about 1800. In 1833 he became a Member, and subsequently the Vice-President, of the New Water Colour Society (now the Royal Institute). He painted landscapes and genre subjects. He died in London in 1858.

MILL AT DOLGELLY.

D. 2280—1885.

6½ by 9½. Signed.

In E.I.D.

The Department of E.I.D. also contains a sepia drawing by the above artist.

KEARSLEY, Miss Harriet.

A Member of the Society of British Artists. She exhibited there and at the Royal Academy and British Institution, 1824-58. In 1826-27 the Society of Arts awarded her a silver medal for an oil portrait. She died in 1881.

SMALL WATER COLOUR COPIES OF PAINTINGS BY OLD MASTERS.

80 to 95—1881.

*In circulation. Bequeathed by the artist.***KEATE, George, F.R.S.**

Born at Trowbridge in 1729. Was intended for the Bar, but became an amateur artist. Was a Member of the Incorporated Society of Artists; exhibited there from 1766, and at the Royal Academy from 1770 to 1789, the majority of his subjects being landscapes. In 1779 he published *Sketches from Nature in a Journey to Margate*; he also wrote an account of the Pelew Islands, and some poetry. He resided for some years on the Continent. He died in 1797.

REMAINS OF AN ANCIENT BRIDGE OVER THE RHONE AT AVIGNON. (Fig. 4.)

685—1877.

10¼ by 14½. Body colour. Signed, and dated 1754.

KEELING, William Knight, R.I.

Born at Manchester in 1807; was apprenticed to a wood engraver; went to London at an early age to assist W. Bradley, the portrait painter; returned about 1835 and painted portraits and figure subjects in oils and water colours. Exhibited from 1840 to 1885, chiefly at the New Water Colour Society (now the Royal Institute) of which he became an Associate in 1840 and a Member in 1841. Keeling helped to found the Manchester Academy of Fine Arts, and was a Member from 1857 and its President from 1864 to 1878. He died at Barton-on-Irwell, near Manchester, in 1886.

- WATER CARRIER, SEVILLE. 1129-1886.
 9 $\frac{3}{8}$ by 6. *Dixon Bequest (Bethnal Green Museum).*
- SPANISH MULETEER. 1149-1886.
 18 $\frac{5}{8}$ by 15. Signed, and dated 1862.
Dixon Bequest (Bethnal Green Museum).

KEIGHTLEY, Miss Isabella. *See Dickinson, Lowes Cato.*

KEMP, John.

Believed to have been a student at the Cork School of Art. Was for a time master of the School of Art at Gloucester. Exhibited at the British Institution and elsewhere, 1868-76.

- STREET VIEW, ST. MALO. A.L. 4357.
 19 $\frac{7}{8}$ by 12 $\frac{7}{8}$. Signed, and dated 1861.
- A WOODY BIT, NORTH WALES. A.L. 5810.
 7 $\frac{1}{8}$ by 10 $\frac{7}{8}$. Signed, and dated 1867. *In E.I.D.*

KENNEDY.

- INTERIOR OF LONDON BRIDGE THEATRE. 639-1877.
 4 by 5 $\frac{5}{8}$. Early nineteenth century.

At the back in probably contemporary writing is written in ink, *London Bridge Theatre*, and in pencil, *last scene of The Soldiers Daughter*. This play, by Andrew Cherry, was performed at Drury Lane in 1804 and 1809.

According to information supplied by Mr. Herbert Robertson, this theatre adjoined the present Globe Tavern, Bedale Street, and was pulled down about 1856-60, when the South-Eastern Railway continued the old London and Greenwich Railway to Cannon Street and Charing Cross; its site is occupied by railway arches.

- EXTERIOR OF LONDON BRIDGE THEATRE. 640-1877.
 5 $\frac{1}{2}$ by 7 $\frac{3}{4}$. Early nineteenth century.

At the back in probably contemporary writing is written in ink *New London Bridge Theatre*.

KENNEDY, Cedric J.

- NEAR GLOUCESTER. P. 3-1926.
 14 $\frac{1}{8}$ by 20 $\frac{1}{2}$. Signed, and dated 1925.
Given by Augustus Walker, Esq.

KENNEDY, John.

For some time master of the School of Art at Dundee.

- RUMBLING BRIDGE, NEAR DUNKELD. A.L. 2091.
 13 $\frac{9}{16}$ by 9 $\frac{9}{16}$. Probably painted about 1865. *In E.I.D.*

KETTLE, Sir Rupert A.

An amateur painter, born in 1817. Was articled to a Wolverhampton attorney, and became a barrister of the Middle Temple in 1845. From 1859 to 1892 he was a judge of the Worcestershire County Courts. He strongly advocated arbitration in trade disputes, and was knighted in 1880 for establishing a system of arbitration between employers and employed. He also published works on trade questions. He died in 1894.

SHORE AT TOWYN, CARDIGAN BAY.

358-1872.

20 by 28.

Given by the painter.

KING, Haynes, R.B.A.

Born in Barbadoes in December 1831. Exhibited from 1855, chiefly with the Society of British Artists, of which he was elected a Member in 1864; contributed also to the exhibitions of the Royal Academy (from 1865) and the British Institution. Was killed on the Metropolitan Railway at Swiss Cottage Station, Finchley Road, London, on the 17th May 1904.

A DAY DREAM.

A.L. 5811.

10 $\frac{5}{8}$ by 7 $\frac{1}{2}$. Signed, and dated 1867.

In E.I.D.

KITSON, Robert Hawthorn, R.B.A.

GWALIOR.

P. 42-1925.

9 $\frac{1}{10}$ by 10 $\frac{1}{2}$. Signed, and dated 1925.

Presented by Cecil A. Hunt, Esq., R.W.S.

KNEEN, William.

SEWING.

E. 2697-1920.

9 $\frac{1}{2}$ by 8 $\frac{1}{2}$. Signed, and dated 1900.

In E.I.D. Given by the artist.

KNIGHT, John Baverstock.

Born 3rd May 1785 at Langton rectory, near Blandford, Dorset, the second son of Captain J. F. Knight of the 3rd Dorset Militia Regiment, a connoisseur, who had him educated at first at home and encouraged the artistic talent which he early displayed; subsequently he was sent to school at Child Okeford. He practised as a land surveyor, but found time to make tours in Great Britain and Ireland and on the Continent and to execute oil paintings, water colour and pencil drawings, sketches in crayon and pen and

ink, etchings and miniatures. Many county families possess oil portraits by him. He was an amateur poet, a keen sportsman, and a Member of the Royal Agricultural Society. He died at the residence of a daughter near Broadway, Dorset, on the 14th May 1859.

- LANDSCAPE. P. 10-1919.
 $6\frac{1}{10}$ by $10\frac{9}{10}$. *Given by Miss Beatrice Whittington.*
 Reproduced in the *Review of the Principal Acquisitions*, 1919.
- LANDSCAPE. P. 135-1920.
 $5\frac{1}{2}$ by $8\frac{1}{8}$. *Given by the Rev. A. Pontifex, M.A.*
- VIEW LOOKING DOWN TO LODORE AND BORROWDALE.
 (Fig. 50.) P. 98-1922.
 $10\frac{1}{10}$ by $18\frac{5}{10}$. Pen and ink and wash. Signed.
Given by the Rev. Francis Knight, D.D.
 Reproduced facing p. 244 of E. B. Lintott's *Art of Water Colour Painting*, 1926.
- LAKE SCENE. P. 99-1922.
 $10\frac{1}{2}$ by $17\frac{1}{10}$. Signed, and dated 1809.
Given by the Rev. Francis Knight, D.D.
- LANDSCAPE, WITH BRIDGE AND MOUNTAINS. P. 100-1922.
 $6\frac{1}{10}$ by $10\frac{1}{10}$. Signed, and dated 1810.
Given by the Rev. Francis Knight, D.D.
- APPULDURCOMBE, ISLE OF WIGHT. E. 1912-1919.
 $7\frac{1}{4}$ by $11\frac{1}{8}$. Wash.
In E.I.D. Given by the Rev. A. Pontifex, M.A.
- LULWORTH. E. 1913-1919.
 $7\frac{1}{2}$ by $9\frac{1}{2}$. Pen and wash.
In E.I.D. Given by the Rev. A. Pontifex, M.A.
- RED BAY CASTLE. Unfinished. E. 1914-1919.
 $6\frac{1}{8}$ by $7\frac{1}{10}$. Pen, pencil, and wash.
In E.I.D. Given by the Rev. A. Pontifex, M.A.
- FLORA'S BARROW. E. 1915-1919.
 $5\frac{1}{4}$ by $6\frac{1}{10}$. Pen and wash.
In E.I.D. Given by the Rev. A. Pontifex, M.A.
- GRASSDALE PIKES. E. 1916-1919.
 $5\frac{1}{2}$ by $9\frac{3}{8}$. Pen and wash.
In E.I.D. Given by the Rev. A. Pontifex, M.A.
- VIEW OF GLASTONBURY, SOMERSET. E. 3418-1922.
 $5\frac{1}{2}$ by $9\frac{3}{4}$. Pen and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- VIEW OF SHREWSBURY. E. 3419-1922.
 $5\frac{7}{8}$ by $8\frac{3}{4}$. Pen and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.

- VIEW NEAR PETWORTH. E. 3420-1922.
 $5\frac{7}{16}$ by $8\frac{1}{16}$. Pencil and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- LARNE, IRELAND. E. 3421-1922.
 $5\frac{7}{8}$ by $14\frac{1}{16}$. Pencil and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- FAIRLIE, ON THE CLYDE. Sketch on both sides of sheet. E. 3422-1922.
 Size of sheet, $5\frac{1}{2}$ by $9\frac{1}{2}$. Pen and wash. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- DOVEDALE, DERBYSHIRE. E. 3423-1922.
 $5\frac{3}{4}$ by $11\frac{1}{8}$. Pen and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- MILL, DINAS, NORTH WALES. E. 3424-1922.
 $6\frac{1}{4}$ by $9\frac{3}{8}$. Pencil and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- SAVERNAKE FOREST. E. 3425-1922.
 $7\frac{1}{2}$ by $9\frac{7}{16}$. Pencil and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- BRIDGE AT LLANRWST. E. 3426-1922.
 $5\frac{3}{4}$ by $22\frac{3}{16}$. Pen and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- HOGHTON TOWER, LANCASHIRE. E. 3427-1922.
 $4\frac{7}{16}$ by $14\frac{1}{16}$. Pen and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- VIEW OF A LAKE, WITH TWO FIGURES IN HIGHLAND COSTUME. E. 3428-1922.
 $10\frac{3}{4}$ by $17\frac{1}{16}$. Pencil and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- ELLEN'S ISLE, LOCH KATRINE, SCOTLAND. E. 3429-1922.
 $10\frac{3}{4}$ by $17\frac{1}{16}$. Pencil and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- DERWENTWATER, CUMBERLAND. E. 3430-1922.
 $10\frac{1}{16}$ by $18\frac{5}{16}$. Pen and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- LODORE, DERWENTWATER. E. 3431-1922.
 $10\frac{3}{16}$ by $18\frac{5}{16}$. Pencil and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.
- DERWENTWATER, CUMBERLAND. E. 3432-1922.
 11 by 18. Pen and water colour. Signed.
In E.I.D. Given by the Rev. Francis Knight, D.D.

KNIGHT, John Prescott, R.A.

Born at Stafford in 1803; was a son of Edward Knight, a comedian. He was for a time a merchant's clerk, but subsequently studied art under R. Sass and G. Clint, and from 1823 at the Royal Academy Schools. He exhibited frequently at the Royal Academy from 1824 to 1878, becoming an A.R.A. in 1836, Professor of Perspective to the Academy in 1839, a R.A. in 1844 and Secretary to the Academy in 1847. Works of his also appeared at the British Institution and Suffolk Street. Knight's subjects were usually portraits or genre; his best-known picture was perhaps the "Waterloo Banquet." He died in London in 1881.

**RUSTIC INTERIOR: FIGURES OF AN OLD MAN AND WOMAN
AND A GIRL. 165-1889.**

10¾ by 9. Signed, and dated 1831.

KNIGHT, John William Buxton, R.B.A., R.C.A.

Born at Sevenoaks in 1842, the son of a landscape painter. Worked at Knole Park with James Holland (*q.v.*). Became, on the advice of Landseer (*q.v.*), a student at the Royal Academy Schools at the age of seventeen, and remained there for two years. Painted both in oil and water colours. Exhibited from 1863 at the Royal Academy, Royal Society of British Artists (of which he was a Member), Grosvenor Gallery, etc. Was awarded a gold medal at Paris in 1889. He died on the 3rd January 1908.

THE BEACH AT RAMSGATE. D. 1297-1908.

13½ by 19½. Signed, and dated 1895.

MILL AND ST. GEORGE'S TOWER, OXFORD. D. 1298-1908.

13¼ by 20. Signed.

KNIGHT, Joseph, R.I., R.E., R.C.A.

Born in London on the 27th February 1838, the son of a painter and mezzotint engraver of the same name. Early in life he lost his left arm. Was for a time assistant to a photographer. Studied at the Manchester Academy of Fine Arts; became a Member of it in 1868, and of the Royal Institute of Painters in Water Colours in 1882; he also belonged to the Royal Society of Painter Etchers and Engravers and to the Royal Cambrian Academy. He removed in 1871 to London, and in 1875 to North Wales. He painted in oil and water colours, and executed numerous etchings and mezzotints. He died at Bryn Glas, near Conway, on the 2nd January 1909.

WELSH MOORLAND.

22-1878.

19½ by 29½. Signed, and dated 1878.

LA CAVE, P.

Little is known of him. He was probably of French descent. He was employed in teaching. His signature varies between "Le Cave" and "La Cave." He was working about 1794-1810, and exhibited landscapes at the Royal Academy in 1801.

LANDSCAPE, WITH HORSES AT PLOUGH, AND FIGURES.

1271-1871.

14½ by 17½. Signed, and dated 1806.

LANDSCAPE, WITH COTTAGE AND POSTCHaise.

189-1874.

5 by 7¾.

In circulation.

LANDSCAPE, WITH CATTLE.

46-1878.

5¾ by 7¾. Signed, and dated 1804.

In circulation.

LANDSCAPE, WITH RUINED CASTLE AND FIGURES.

47-1878.

5½ by 7¾. Signed.

LANDSCAPE, WITH FIGURES.

316-1895.

8¾ by 14¾.

LANDSCAPE, WITH FIGURES, SHEEP, AND A COW.

P. 74-1919.

8½ by 11½. Signed, and dated "La Cave|1801."

Bernard H. Webb Bequest.

LANDSCAPE, WITH FIGURES AND ANIMALS.

E. 48-1923.

Oval, 3 by 3¾.

In E.I.D. Given by H. Stuart Thompson, Esq.

LAMBERT, James.

Born at Jevington, Sussex, in 1725. Exhibited landscapes, portraits of animals, etc., from 1761 to 1779 at the Incorporated and Free Societies of Artists and the Royal Academy; won a premium at the Society of Arts in 1770. He worked at Lewes, where he was Organist at the church of St. Thomas-at-Cliffe. He died on the 7th December 1788, and was buried at the church of St. John-sub-Castro, Lewes.

LEWES CASTLE.

D. 1985-1889.

Oval, 10½ by 7¾. Signed, and dated 1786.

In E.I.D.

The Department of E.I.D. contains fourteen sheets of plans, elevations, and views of Hurstmonceux Castle drawn in 1776 by the above artist.

LAMBERT, James, jun.

Son of the above, born in 1742. He was a heraldic painter and also produced pictures of landscapes, fruit, flowers, etc. He exhibited at the Free Society of Artists and the Royal Academy, 1769-78. He died on the 17th March 1799, and was buried at the church of St. John-sub-Castro, Lewes.

LEWES CASTLE GATE.

D. 111-1890.

Oval, 17 by 14. Signed, and dated 1782.

In E.I.D.

LAMI, Louis Eugène.

Born at Paris on the 12th January 1800. Studied under Gros and Horace Vernet, and at the Ecole des Beaux-Arts. Painted battle pieces, historical subjects, and scenes from fashionable life. Worked principally in France, but also in England. Died at Paris in September 1890.

BALL AT THE HÔTEL DE VILLE, PARIS.

1654-1869.

8 $\frac{3}{4}$ by 12 $\frac{3}{4}$.

In circulation. Townshend Bequest.

MARY STUART, AND THE DEAD BODY OF GEORGE DOUGLAS
—Sir Walter Scott, *The Abbot*, chap. 39. 1663-1869.

6 $\frac{3}{4}$ by 10 $\frac{1}{2}$.

AN ENSIGN OF THE 79TH HIGHLANDERS, *circa* 1840.

90-1880.

12 by 8 $\frac{3}{4}$. Signed.

Given by F. R. Bryan, Esq.

INTERIOR OF HER MAJESTY'S THEATRE: CLOSE OF THE
SEASON OF 1841: FAREWELL OF Mlle. RACHEL.

91-1880.

18 by 10. Signed, and dated 1841.

Given by F. R. Bryan, Esq.

FÊTE AT THE CHÂTEAU OF VERSAILLES ON THE OCCASION OF
THE MARRIAGE OF THE DAUPHIN IN 1745. 92-1880.

12 $\frac{3}{4}$ by 19 $\frac{1}{2}$. Signed.

Given by F. R. Bryan, Esq.

FÊTE AT THE CHÂTEAU OF VERSAILLES IN 1837: KING LOUIS
PHILIPPE CONDUCTING THE DUCHESS OF ORLEANS.

93-1880.

10 $\frac{3}{4}$ by 13.

Given by F. R. Bryan, Esq.

INTERIOR OF THE UNIVERSITY OF GENOA: A GRAND STAIR-
CASE, WITH GROUPS OF FIGURES. 94-1880.

13 by 10. Signed, and dated 1858.

Given by F. R. Bryan, Esq.

SCENE IN EATON SQUARE: LADIES ENTERING THEIR
CARRIAGE. 166-1880.

5 $\frac{3}{4}$ by 9 $\frac{3}{4}$. Signed.

Given by F. R. Bryan, Esq.

- SCENE AT CHARING CROSS. 167-1880.
 $5\frac{1}{2}$ by $9\frac{1}{2}$. Signed, and dated 1850.
Given by F. R. Bryan, Esq.
- SCENE IN HYDE PARK. 168-1880.
 $6\frac{1}{4}$ by $10\frac{1}{4}$. Signed. *Given by F. R. Bryan, Esq.*
- INTERIOR OF COLWORTH HOUSE, BEDFORDSHIRE. 169-1880.
 $7\frac{1}{8}$ by $11\frac{3}{4}$. Signed, and dated 1850.
Given by F. R. Bryan, Esq.
- HER MAJESTY QUEEN VICTORIA AT A REVIEW AT CHOBHAM
 IN 1853. 170-1880.
 5 by $8\frac{1}{4}$. Signed. *Given by F. R. Bryan, Esq.*
- OFFICERS OF THE 79TH HIGHLANDERS AT CHOBHAM CAMP IN
 1853. 171-1880.
 $4\frac{1}{4}$ by $7\frac{1}{4}$. Signed. *Given by F. R. Bryan, Esq.*
- OFFICERS OF THE GRENADIER GUARDS AT CHOBHAM CAMP
 IN 1853. 172-1880.
 $10\frac{1}{4}$ by $7\frac{1}{2}$. Signed, and dated 1854.
Given by F. R. Bryan, Esq.
- A SOLDIER OF THE 79TH HIGHLANDERS AT CHOBHAM CAMP
 IN 1853. 173-1880.
 10 by $7\frac{1}{4}$. Signed. *Given by F. R. Bryan, Esq.*
- A PIPER OF THE 79TH HIGHLANDERS AT CHOBHAM CAMP
 IN 1853. 174-1880.
 $10\frac{1}{2}$ by $7\frac{1}{4}$. Signed. *Given by F. R. Bryan, Esq.*
- THE GUARDS AND THE LIFE GUARDS AT A REVIEW IN
 WINDSOR PARK. 175, 175a-1880.
 $5\frac{1}{8}$ by 4 ; $5\frac{1}{4}$ by $6\frac{3}{4}$. Signed. *Given by F. R. Bryan, Esq.*
- A HUNTING BREAKFAST IN ENGLAND: GROUPS OF FIGURES
 OUTSIDE A COUNTRY MANSION. 1246-1886.
 $10\frac{3}{8}$ by $18\frac{1}{2}$. Signed, and dated 1870.
Dixon Bequest (Bethnal Green Museum).
- THE TOAST. 746-1902.
 $8\frac{1}{2}$ by $5\frac{3}{4}$. Signed, and dated (18)68.
Bethnal Green Museum. Given by F. R. Bryan, Esq.
- LORD HEATHFIELD AND CHILDREN. 747-1902.
 $7\frac{3}{8}$ by $5\frac{7}{8}$. Signed.
Bethnal Green Museum. Given by F. R. Bryan, Esq.
 Based on portraits by Reynolds and Lawrence.
- THREE-QUARTER LENGTH FIGURE OF A FRENCH GENTLEMAN,
 IN LATE EIGHTEENTH CENTURY COSTUME: with a lady
 and a child. D. 105-1905.
 $5\frac{1}{8}$ by $5\frac{1}{2}$. Signed, and dated (18)69.
In E.I.D. Given by F. R. Bryan, Esq.

LAMONT, Thomas R., A.R.W.S.

A water colour painter, resident for a time at Greenock, and subsequently in London. He studied at Paris. He was elected an Associate of the Old Water Colour Society in 1866, and exhibited occasionally at the Royal Academy. He died in 1898.

He was the "Laird" in the romance of *Trilby*.

LE CHAGRIN D'AMOUR.

847-1898.

13 $\frac{3}{8}$ by 13 $\frac{3}{8}$. Signed, and dated (18)76.

LANCHENICK, J. C.

SOUTH KENSINGTON MUSEUM: SOUTH END OF IRON BUILDING. A.L. 2816.

10 $\frac{1}{4}$ by 15. Signed, and dated 1863.

In *E.I.D.*

THE OLD PATENT MUSEUM, SOUTH KENSINGTON.

D. 11-1903.

10 $\frac{5}{8}$ by 15. Signed, and dated 1863.

In *E.I.D.*

Reproduced facing p. vi of the *General Guide* to the Museum, 1914.

LANDSEER, Charles, R.A.

Born in 1799, was a son of John Landseer, A.E., and an elder brother of Sir Edwin Landseer (*q.v.*). After receiving some instruction in art from his father and B. R. Haydon, he became a student of the Royal Academy in 1816. He made many sketches in Portugal and South America. He was elected A.R.A. in 1837 and R.A. in 1845, and from 1851 to 1873 he was Keeper in the antique school of the Academy. Charles Landseer died in London on the 22nd July 1879, bequeathing £10,000 to the Royal Academy for the foundation of scholarships.

STUDY OF TREES AT LLANFAIRFECHAN, NORTH WALES.

169-1890.

10 by 14.

LANDSEER, Sir Edwin Henry, R.A.

Born on the 7th March 1802, at 33 Foley Street (then Queen Anne Street East), London; was the youngest son of John Landseer, A.E.; early displayed a talent for drawing animals, some of Nos. 48-56 having been executed when he was only five years old. He first exhibited at the Royal Academy at the age of thirteen, and entered its schools in 1816. In 1824 he accompanied Leslie (*q.v.*) through the Highlands of Scotland, and visited Sir Walter Scott. He was elected

A.R.A. in 1826 and R.A. in 1831. He was knighted in 1850. In 1865, on the death of Sir C. L. Eastlake, he was offered the presidentship of the Royal Academy, but he declined it. Many of his animal paintings have become popular through engravings and other reproductions. He was also a sculptor, and the lions at the base of the Nelson Monument in Trafalgar Square form his most conspicuous work; they were completed in 1867. Landseer died at 18 St. John's Wood Road, London, on the 1st October 1873, and was buried in St. Paul's Cathedral.

EARLY DRAWINGS OF ANIMALS. Nine in one frame.

48 to 56.

Various sizes. Pencil and water colour. *Sheepshanks Gift.*

STAGS' HEADS AND DOG.

57.

14 by 20. Chalk. *In circulation. Sheepshanks Gift.*

RECOLLECTIONS OF SIR WALTER AND LADY SCOTT, AND OTHER SLIGHT SKETCHES. 114 and 115 (E. 5671, 5672-1910).

8 $\frac{3}{4}$ by 6 $\frac{3}{4}$ and 8 $\frac{1}{8}$ by 6 $\frac{1}{2}$. Pen and ink. No. 114 signed.

In E.I.D. Sheepshanks Gift.

GORE HOUSE, KENSINGTON, BY MOONLIGHT.

584-1882.

8 by 11. Crayon.

Jones Bequest.

Drawn by Landseer on a summer night in 1848, while conversing with Lady Blessington and Count D'Orsay.

SIR WALTER SCOTT, BART. (1771-1832), NOVELIST AND POET.

F. 67.

Each 6 $\frac{1}{2}$ by 4 $\frac{1}{4}$. Two pencil sketches (three heads).

Forster Bequest.

DAVID GILAT.

F. 88.

2 $\frac{7}{8}$ by 1 $\frac{9}{16}$. Slight pencil sketch.

Forster Bequest.

THE MOTHERS.

C.A.I. 112.

Each 3 by 4 $\frac{1}{2}$. All signed, and dated 1837. *Ionides Bequest.*

Eight pen and sepia drawings of animals. These drawings were etched by Charles Lewis and published by E. Gambart and Co.

The Department of E.I.D. contains three pen drawings and one chalk drawing by Landseer. In the Forster Bequest are original letters from Landseer to Mr. Forster.

LANDSEER, George.

Born about 1834; was the son of Thomas Landseer, A.E., and a nephew of Charles and Edwin Landseer (*q.v.*). Exhibited from 1850 to 1858 at the Royal Academy, British Institution, and Suffolk Street. Went to India in the 'fifties and painted Indian views and portraits of prominent natives. Died in London in 1878.

THIRTY PICTURES OF INDIAN SUBJECTS, INCLUDING VIEWS
AT OR NEAR I.S. 41-1881.

Agra (the Taj Mahal).
Benares.
Elephanta, Caves of
Various sizes.

Gulmarg.
Hari Parbat.
Koina Valley.

Mahableshwar.
Marttand.
Srinagar.

*Exhibited in the India Museum.
Given by Mrs. George Landseer.*

LAPORTE, John.

Born in 1761, probably of French parents. Was in 1779 a pupil of J. M. Barralet (*q.v.*). In 1787 he stayed at Rochester. In 1789 he drew views in the Isle of Wight. He subsequently visited different parts of the British Isles and the Continent. Some of his views were engraved in *Vitruvius Dorsettiensis*, 1816. He exhibited at the Royal Academy (1779-1832), Suffolk Street, the British Institution, and the New Water Colour Society (now the Royal Institute). He was much employed in private tuition. He taught Dr. Monro (*q.v.*), who purchased many of his drawings. He published several works, such as *Sketches of Trees* (1798-1801), a *Drawing Book* (1800), etc., and with W. F. Wells (*q.v.*) a series of etchings after Gainsborough. He died in Upper Colehill Street, London, on the 8th July 1839.

The Library of the Museum contains original letters by Laporte in a volume relating to the Associated Artists, to which society he belonged, 1808-11.

CONWAY CASTLE.

16½ by 23.

1745-1871.

William Smith Gift.

BUTTERMERE, CUMBERLAND.

8½ by 12.

193-1874.

In circulation.

VIEW AT SHALFLEET, ISLE OF WIGHT : FOREST SCENE, WITH
CATTLE. (*Fig. 53.*)

816-1877.

16¾ by 25. Body colour. Signed, and dated 1790.

TINTERN ABBEY.

P. 10-1923.

11³/₁₆ by 16⁹/₁₆. Signed, and dated 1801.

Given by Francis S. Dayman, Esq.

The Department of E.I.D. contains seven studies of trees by Laporte.

LAWSON, Cecil Gordon.

Born at Wellington, Shropshire, on the 3rd December 1851; was the fifth son of William Lawson, a portrait painter. Came to London in 1861. Commenced at an early

age the study of nature, and was largely self-taught as an artist. Imitated for a time the fruit pieces of W. Hunt (*q.v.*). Drew on wood for book illustrations; painted chiefly in oils. Exhibited at the Royal Academy from 1870 and at the Grosvenor Gallery from 1878. "The Minister's Garden" (1878) is considered one of Cecil Lawson's best achievements. He is best known for his landscapes. He was regarded as one of the most promising artists of his time; but his career was cut short by his death at West Brompton on the 10th June 1882. He was buried at Haslemere.

IN THE WHARFEDALE, YORKSHIRE.

D. 167-1907.

10½ by 15.

Reproduced in Sir W. Armstrong's *Art in Great Britain and Ireland*, 1909, p. 241.

LEAKE, Stafford, R.B.A.

THE RIVER BANK AT BLYTHBURGH.

P. 45-1921.

11 $\frac{5}{16}$ by 15 $\frac{7}{8}$. Signed. *Given by W. P. Robins, Esq., R.E.*

MAGOGONI, NEAR DAR-ES-SALAAM, GERMAN EAST AFRICA.

P. 46-1921.

11 by 15¼. Signed. Painted in December 1918.

Given by Martin Hardie, Esq., R.I., R.E.

LEAR, Edward.

Born at Holloway on the 12th May 1812, of Danish descent. At the age of fifteen he had to earn his living by making drawings of birds, etc. In 1831 he became a draughtsman in the gardens of the Zoological Society; in 1832 he published a volume of coloured plates called *The Family of the Psittacidæ*. From 1832 to 1836 he was employed at Knowsley by the Earl of Derby, for whose children he wrote a *Book of Nonsense*, which was not published till 1846. From 1836 he devoted himself to the study of landscape. He spent much time abroad, including several years at Rome, where he taught drawing. He exhibited at the Society of Artists from 1836, and at the Royal Academy from 1850. In 1845 he gave lessons to Queen Victoria. He published several topographical and other works. He died at San Remo in January 1888.

TIVOLI.

P. 51-1920.

10 $\frac{3}{16}$ by 18 $\frac{3}{16}$. Dated 1844.

The Department of E.I.D. contains pencil and chalk drawings by Lear.

LEE.

PART OF OLD BELL CASTLE, IVER, NEAR DRAYTON, BUCKING-
HAMSHIRE. A.L. 5855.

11 $\frac{3}{4}$ by 9 $\frac{1}{8}$. Dated 1839.

In E.I.D.

LEE, Miss Frances Anna.

DRAWINGS OF THE SPHINX, AND OF EGYPTIAN AND NUBIAN
TEMPLES. E. 1909 to 1926-1920, E. 2817, 2818-1923.

Various sizes. Signed.

In E.I.D. E. 1909 to 1926-1920 given by the artist.

LEE, Frederick Richard, R.A.

Born at Barnstaple in 1798. He entered the army and went through a campaign in the Netherlands, but being obliged by ill-health to quit the service, he took to painting; his subjects were usually landscapes, but he also executed some pictures of still life. He entered the Royal Academy Schools in 1818, exhibited from 1822 to 1870 at the British Institution, Royal Academy, and Suffolk Street, and became A.R.A. in 1834, R.A. in 1838, and Honorary Retired Academician in 1871. He spent much time latterly on his yacht. He sometimes painted in collaboration with T. Sidney Cooper, R.A. (*q.v.*). He died at Vleesch Bank, Herman Station, in the division of Malmsey, South Africa, on the 5th June 1879.

WOOD SCENE.

647.

14 $\frac{3}{8}$ by 10 $\frac{3}{8}$. Dated 1832 (on the back).

In circulation.

The Department of E.I.D. contains a copy of this drawing.

ON THE RIVER LOCHAY, PERTHSHIRE.

2993-1876.

10 $\frac{1}{2}$ by 15. Signed.

William Smith Bequest.

LEE, William.

Born in 1810; exhibited occasionally at the Royal Academy and at Suffolk Street and the New Water Colour Society; became an Associate of the last-named society (now the Royal Institute) in 1845 and a Member in 1848; usually painted French and English figure subjects; was for many years connected with the Langham School. Died in London on the 22nd January 1865.

FRENCH FISHERWOMEN.

1008-1873.

15 $\frac{1}{4}$ by 13 $\frac{1}{4}$. Signed, and dated 1855.

In circulation.

LEE-HANKEY, William, R.I., R.E.**MADAME LA MÉNAGÈRE, ÉTAPLES.**

P. 4-1922.

Sight measure, $12\frac{7}{8}$ by $8\frac{1}{8}$. Signed.*Given by George Edmund Hodgkinson, Esq.***LEGAT, Francis.**

Born in Scotland in 1755. Studied at Edinburgh under Alexander Runciman. Came to London in 1780. Worked as an engraver, chiefly for Boydell; was appointed engraver to the Prince of Wales. He died on the 7th April 1809, and was buried in Old St. Pancras Churchyard.

INTERIOR OF A MILL.

E. 1073-1918.

11 by $8\frac{3}{4}$. Chalk and water colour.*In E.I.D. Given by Sir Harry F. Wilson, K.C.M.G., K.B.E.***LEGROS, Alphonse, R.E.**

Born at Dijon on the 8th May 1837. His education was defective, and at the age of eleven he was still unable to read. He was apprenticed to a builder and decorator. In 1851 he went to Paris, where he worked for a time at scene painting. He became a pupil of Lecoq de Boisbaudran, and exhibited at the Salon from 1857. At the suggestion of Whistler he came to London, where in 1876 he was appointed Professor of Fine Art at University College, a post which he held for many years. He exercised a considerable influence on many of the students whom he taught. He painted figure subjects, portraits, and landscapes, and executed a large number of etchings. He was one of the founders of the Royal Society of Painter Etchers and Engravers. Legros married an Englishwoman. He died at Melbury, Watford, on the 8th December 1911.

WOODCUTTERS FELLING A TREE.

98-1886.

30 by 49. Signed.

*In circulation.***CANAL, WITH A BOAT.**

C.A.I. 25.

 $30\frac{3}{4}$ by $50\frac{1}{2}$. Signed.*Ionides Bequest.***CANAL, WITH A FISHERMAN.**

C.A.I. 26.

 $30\frac{3}{4}$ by $50\frac{1}{2}$. Signed.*Ionides Bequest.*

Engraved in the *Magazine of Art*, vol. vii., 1884, p. 125; reproduced in colour following p. 14 of Cassell's *Famous Paintings*, 2nd series, 1913.

A PRIEST PRAYING.

C.A.I. 29.

 $20\frac{3}{8}$ by $14\frac{3}{8}$. Distemper. Signed.*Ionides Bequest.*

- SIR EDWARD BURNE-JONES, BART., A.R.A., R.W.S. (1833-98),
 PAINTER. A bad likeness. C.A.I. 39.
 12 $\frac{7}{8}$ by 8 $\frac{7}{8}$. Signed. Monochrome. *Ionides Bequest.*
- HEAD OF A MAN. C.A.I. 40.
 19 $\frac{3}{8}$ by 14 $\frac{1}{8}$. Sepia and chalk. *Ionides Bequest.*
- THE BAPTISM. C.A.I. 44.
 14 by 10 $\frac{3}{4}$. Monochrome. *Ionides Bequest.*
 A sketch for etching No. 215, also in the Ionides Collection.
- PORTRAIT OF A MAN. C.A.I. 45.
 16 $\frac{1}{8}$ by 12 $\frac{7}{8}$. *Ionides Bequest.*
- A MONK PLAYING AN ORGAN. C.A.I. 1104.
 9 by 8 $\frac{1}{4}$. Monochrome. *Ionides Bequest.*
See etching No. 212 in the Ionides Collection.
- OLD MAN SEATED. C.A.I. 1117.
 11 $\frac{1}{8}$ by 7 $\frac{1}{8}$. Monochrome. Signed. *Ionides Bequest.*
- HEAD OF A YOUNG MAN. C.A.I. 1121.
 7 $\frac{3}{16}$ by 7 $\frac{1}{16}$. Monochrome. *Ionides Bequest.*
- HEAD OF AN OLD MAN. C.A.I. 1123.
 15 by 11 $\frac{1}{4}$. *Ionides Bequest.*

The Constantine Alexander Ionides Collection also contains forty-two drawings in pencil, chalk, etc., by Alphonse Legros. For details see the *Catalogue of the Ionides Collection*, 1904. The Department of E.I.D. also contains a design by Legros.

LEIGHTON of Stretton, Lord, P.R.A., R.W.S.

Frederic Leighton was born at Scarborough in 1830; was the son of a doctor; received a liberal education abroad; learnt drawing from Signor F. Meli at Rome, attended the Academy at Florence, and studied at Frankfort under Johann E. Steinle. After spending some time at Brussels and Paris and revisiting Steinle, he began about 1852 to work independently. He spent the next three years at Rome. His picture of "Cimabue's Madonna carried in procession through the streets of Florence" appeared at the Royal Academy in 1855. In 1859 Leighton settled in London; but he frequently travelled abroad, in the East and elsewhere. He was elected A.R.A. in 1864, R.A. in 1868, and President of the Royal Academy in 1878; in 1888 he became a Member of the Old Water Colour Society. Among his pictures may be mentioned "Hercules wrestling with Death" (1871), "Daphnephoria" (1876), and "Captive Andromache"

(1888). His last painting was his unfinished "Clytie." His frescoes, "Industrial Art as applied to Peace and War," fill two large lunettes in the Museum. Leighton also executed book illustrations and some pieces of sculpture. He was an honorary member of many of the leading European academies of fine arts. He died on the 25th January 1896, and was buried in St. Paul's Cathedral.

STUDIES AND DRAWINGS.

1071-1884, 724 to 736-1896, 738 to 740-1896,
742 to 756-1896, 758 to 778-1896, A.L. 9053,
A.L. 9055.

Various sizes. Chalk, pencil, water colour, etc. Some signed and dated. A few in the Department of E.I.D., the rest in circulation.

THE PLAGUE IN FLORENCE. Project for a picture. 425-1897.

Sight measure, $4\frac{3}{4}$ by $7\frac{1}{8}$. Executed about 1851.

The Museum contains two large and important frescoes by Lord Leighton, viz., "Industrial Art as applied to Peace" and "Industrial Art as applied to War."

See also BURGESS, WILLIAM, A.R.A.

LEITCH, Richard Principal.

Exhibited occasionally at the Royal Academy, 1844-60, and at Suffolk Street till 1862. Was still working in 1865.

HADDON HALL. A.L. 5838.
10 $\frac{1}{4}$ by 7 $\frac{1}{4}$. *In E.I.D.*

LANDSCAPE, WITH STREAM AND CATTLE. A.L. 5839.
9 by 13 $\frac{1}{2}$. *In circulation.*

LANDSCAPE, WITH A WEIR. A.L. 5849.
13 $\frac{3}{8}$ by 17 $\frac{3}{8}$. *In E.I.D.*

THE PYRAMIDS. D. 465-1887.
5 $\frac{1}{4}$ by 9 $\frac{1}{2}$. *In E.I.D.*

VIEW OF LUXOR, EGYPT. D. 476-1887.
10 by 14 $\frac{3}{4}$. *In E.I.D.*

The Department of E.I.D. also contains some water colour drawings by R. P. Leitch, of ruins, mills, etc., and some pencil drawings of scenes on the Rhine.

LEITCH, William Leighton.

Born at Glasgow on the 22nd November 1804; was the son of a manufacturer; was educated at a private school, and subsequently at the Highland Society School. As a boy he

showed great ability for drawing. He was placed in a lawyer's office, but soon left it and obtained employment with a decorator and sign painter. About 1824 he became scene painter at the Glasgow Theatre Royal, and soon afterwards came to London, where he associated with Clarkson Stanfield (*q.v.*) and David Roberts (*q.v.*). He then went to Italy, and after studying there for five years returned to London and contributed to the exhibitions of the Royal Academy (1833-61) and other societies. He became an Associate and a Member of the New Water Colour Society (now the Royal Institute) in 1862, and was for many years its Vice-President. He was teacher of water colour painting to Queen Victoria and other members of the Royal Family. He died at 124 Alexandra Road, St. John's Wood, on the 25th April 1883.

- SCENE IN THE HIGHLANDS. 530.
 $17\frac{7}{8}$ by $25\frac{7}{8}$. Dated 1857. *Ellison Gift.*
- HEAD OF LAKE COMO. 2994-1876.
 8 by $6\frac{1}{4}$. Signed, and dated 1835. *William Smith Bequest.*
- THE WALLS OF THE COLOSSEUM, ROME. 76-1881.
 $18\frac{3}{4}$ by $12\frac{1}{2}$. Dated 1837. *In circulation.*
- BALMORAL CASTLE AND THE SURROUNDING COUNTRY. 194-1883.
 $8\frac{3}{4}$ by $13\frac{3}{4}$. *In circulation.*
- TOWN AND CASTLE OF DUMBARTON FROM THE LEVEN. 1091-1886.
 $10\frac{3}{8}$ by $16\frac{1}{2}$. Signed. *Dixon Bequest (Bethnal Green Museum).*
 Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate XV.
- LANDSCAPE: EVENING. 1111-1886.
 $9\frac{1}{4}$ by $13\frac{5}{8}$. Signed, and dated 1859. *Dixon Bequest (Bethnal Green Museum).*
- MOEL-Y-GEST, NORTH WALES, WITH FIGURES AND CATTLE. 1189-1886.
 13 by $20\frac{1}{2}$. Signed, and dated 1859. *Dixon Bequest (Bethnal Green Museum).*
 Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate XVI.
- SUNSET ON LOCH AWE. 1715-1900.
 $3\frac{3}{4}$ by 6 . Signed, and dated (18)70. *Ashbee Bequest.*
- THE PEAT CUTTERS. 1770-1900.
 12 by $18\frac{3}{8}$. *Ashbee Bequest.*

LANDSCAPE, WITH ROAD, CART AND FIGURES. 1802–1900.
 $9\frac{1}{2}$ by $13\frac{3}{4}$. Signed, and dated 1857.

In circulation. Ashbee Bequest.

A SAWPIT AT HOUSTON, RENFREWSHIRE. 1981–1901.
 $9\frac{3}{4}$ by $13\frac{7}{8}$. Signed, and dated 1847.

COAST SCENE. D. 459–1887.
 $6\frac{1}{8}$ by $9\frac{5}{8}$. *In E.I.D.*

LANDSCAPE. P. 50–1920.
 $7\frac{7}{8}$ by $11\frac{7}{16}$. Signed.

CASTELLAMARE. P. 63–1922.
 $8\frac{3}{4}$ by $11\frac{1}{2}$. Dated 1836.

Sold among the artist's remaining works at Christie's in March 1884.

The Department of E.I.D. also contains pencil sketches by W. L. Leitch.

LEMAN, R.

An amateur, who worked at Norwich. He was born in 1799 and died in 1863.

FIELDS NEAR NORWICH. P. 33–1922.
 $7\frac{9}{32}$ by $13\frac{1}{8}$.

The Department of E.I.D. contains two pencil drawings and a sepia drawing by Leman.

LE MOYNE DE MOROGUES, Jacques.

Born at Dieppe of a Protestant family. Accompanied an expedition to Florida in 1564 as cartographer and artist. Escaped to London at the time of the massacre of St. Bartholomew and was employed by Sir Walter Raleigh; became a friend of Sir Philip Sidney and Hakluyt. Resided in London till his death in 1588.

DRAWINGS OF FLOWERS AND FRUITS. On 34 Sheets.
 A.M. 3267A to Z and AA to HH.
In E.I.D.

LENS, Bernard.

Born in London in 1682, the son of a mezzotint engraver and drawing master of the same name, who was of Netherlandish ancestry. He studied at the Academy of Painting in Great Queen Street, Lincoln's Inn Fields, and became one of the most eminent miniaturists of his day. He was miniature painter to George I. and George II., and taught drawing to the Duke of Cumberland, the Princesses Mary and Louisa, Horace Walpole, and the Duchess of Portland, and

at Christ's Hospital. He was one of the very first English artists who executed miniatures on ivory. Many of his portraits were copied from oil paintings by Kneller, Pond, etc., and he painted miniature copies after earlier masters, e.g. Rubens, Samuel Cooper, Poussin ("Hercules and Nymphs"), and Van Dyck ("Charles I."). He also made topographical and archæological drawings. In 1735 he published etchings illustrating *The Granadier's Exercise*; his *New and Compleat Drawing Book*, with plates drawn and engraved by himself, appeared after his death. For the Duke of Portland, Lens made wooden frames for miniatures. He died at Knightsbridge on the 30th December 1740, leaving three sons, of whom two, Andrew Benjamin and Peter Paul, were also miniaturists.

SARAH CHURCHILL, *née* JENNINGS (1660–1744), DUCHESS OF MARLBOROUGH. 627–1882.

16 by 10½. Signed, and dated 1720. Full-length portrait.

Jones Bequest.

Reproduced in the *Catalogue of the Jones Collection*, Part III., 1923, Plate 46.

See also the Catalogue of Miniatures.

LESLIE, Charles Robert, R.A.

Born of American parents at Clerkenwell in 1794; left England in 1799 for America, where he was educated. He returned to England in 1811, and studied art under West (*q.v.*) and Washington Allston; he also became a student of the Royal Academy in 1813. He exhibited at the Royal Academy from the latter year; was elected A.R.A. in 1821 and R.A. in 1826; taught drawing at the West Point Military Academy, U.S.A., in 1833, and was Professor of Painting at the Royal Academy from 1847 to 1852. His reputation rests on humorous genre subjects in oils derived from standard authors. He wrote a *Handbook for Young Painters*, a *Life of Constable*, and a *Life of Sir Joshua Reynolds*. He died in Abercorn Place, St. John's Wood, on the 5th May 1859.

DON QUIXOTE AND THE SHOWMAN'S LION.—Cervantes, *Don Quixote*, Part II., chapter xvii. 58.

12 by 16¾. Tinted sketch made at a meeting of the Sketching Society. *In E.I.D. Sheepshanks Gift.*

MRS. GRIZZLE ASKS COMMODORE TRUNNION'S PERMISSION TO PLUCK THREE HAIRS FROM HIS CHIN.—Smollett, *Peregrine Pickle*, chapter vi. 59.

12 by 17½. Tinted sketch made at a meeting of the Sketching Society. *In E.I.D. Sheepshanks Gift.*

- A MOTHER TEACHING HER CHILD. 118 (E. 5655-1910).
 8½ by 6¼. Pen and ink. *In E.I.D. Sheepshanks Gift.*

The Department of E.I.D. contains two studies in ink for pictures by C. R. Leslie. In the Forster Bequest are manuscript letters from Leslie to Mr. Forster.

LESSORE, Jules, R.I.

Born at Paris, a son of the artist E. A. Lessore; was a pupil of his father and of F. J. Barrias. Worked principally in England; painted landscapes and portraits; exhibited at the Paris Salon, 1864-77, and in London, principally at the Royal Society of British Artists and the Royal Institute of Painters in Water Colours, 1879-92; became a Member of the last-named society in 1888. Died in 1892.

- THE QUAYSIDE IN A SMALL FRENCH PORT. E. 2027-1919.
 6½ by 9½. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

- A COUNTRY CHURCH SEEN THROUGH TREES. E. 2028-1919.
 6⅞ by 10. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

- OLD TIMBER-FRAMED HOUSES AT ROUEN. E. 859-1918.
 10 by 6½. Signed, and dated (18)68. *Attributed to Lessore.*

In E.I.D. Given by Arthur Myers Smith, Esq.

LEWIS, Frederick Christian.

Born in London on the 14th March 1779; was apprenticed to Stadler, a German engraver in London; studied at the Royal Academy. Was employed in making stipple engravings after chalk portraits by Sir Thomas Lawrence; these engravings show great delicacy and refinement. Lewis was appointed engraver to Princess Charlotte, Leopold I. of Belgium, George IV., William IV., and Queen Victoria. He published engravings from some of his own sketches. He frequently exhibited landscapes both in oil and water colours at the Royal Academy (1802-53), British Institution, Society of British Artists, and Old Water Colour Society. He died at Enfield on the 18th December 1856.

For a portrait of F. C. Lewis, see No. 27305 by J. F. Lewis.

- VIEW AT CHESHUNT, HERTFORDSHIRE. 40-1878.
 7½ by 11¼. Painted about 1815.

- VIEW AT CHESHUNT, HERTFORDSHIRE. 41-1878.
 7½ by 13¼. Painted about 1815.

FORTY HILL, ENFIELD. 10½ by 9½. Painted about 1815.	42-1878. <i>In circulation.</i>
VIEW AT ENFIELD. 9 by 12. Painted about 1815.	43-1878. <i>In E.I.D.</i>
HILLY AND WOODED LANDSCAPE. 9 by 14½.	167-1885.
OXFORD: VIEW ACROSS THE RIVER. 7½ by 17½.	D. 968. <i>Dyce Bequest.</i>
OXFORD, FROM A SUBURB. 7½ by 16½.	D. 969. <i>Dyce Bequest.</i>
BERRY POMEROY CASTLE. 8½ by 17½.	D. 970. <i>Dyce Bequest.</i>
BERRY POMEROY CASTLE. 8½ by 15½.	D. 971. <i>Dyce Bequest.</i>
BERRY POMEROY CASTLE. 7½ by 11½.	D. 972. <i>Dyce Bequest.</i>
LANDSCAPE: WOODSIDE PATH, ON WHICH ARE TWO CHILDREN—EVENING. 9 by 7½.	A.L. 8393. <i>In E.I.D.</i>
AT CHESHUNT: A ROAD THROUGH A WOOD. 8 by 13.	A.L. 8394. <i>In E.I.D.</i>
AT ENFIELD: LANDSCAPE SKETCH, WITH TREES—COWS IN THE FOREGROUND. 8 by 11½.	A.L. 8395. <i>In E.I.D.</i>
LANDSCAPE: RIVER THROUGH A WOOD. 10 by 11½.	A.L. 8396. <i>In E.I.D.</i>
SKETCH BOOK OF NINETY-TWO PAGES, CONTAINING SKETCHES OF LANDSCAPES, FIGURES, ETC., in sepia and pencil. <i>Attributed to F. C. Lewis.</i>	A.L. 9308. <i>In E.I.D.</i>

LEWIS, John Frederick, R.A.

Born in 1805; was the eldest son of F. C. Lewis (*q.v.*), the painter and engraver. Painted at first in oils, beginning with animals; exhibited at the British Institution at fifteen years of age, and at the Royal Academy at sixteen. He turned early to water colour painting and was elected an Associate of the Old Water Colour Society in 1827, a Member in 1829, and President in 1855 on the death of Copley Fielding. He left the Old Society in 1858, and became

A.R.A. in 1859, R.A. in 1865, and Honorary Retired Academician in 1876. He lived at various times abroad, and produced many pictures of Eastern and other foreign countries. He died in 1876 at Walton-on-Thames, where there is a brass in the church to his memory.

- STUDY OF A FOX. 531.
 $7\frac{3}{8}$ by $10\frac{3}{8}$. *Ellison Gift.*
- A HALT IN THE DESERT. (*Fig. 93.*) 532.
 $14\frac{1}{2}$ by $19\frac{3}{8}$. Signed, and dated 1855. *Ellison Gift.*
 Engraved in the *Art Journal*, 1858, p. 41; and 1876, p. 329.
 Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892.
- PEASANTS OF THE BLACK FOREST. 565.
 $10\frac{3}{8}$ by $7\frac{1}{4}$.
- VENETIAN BOATMEN, ETC. 158 to 158e-1870.
 Various sizes. Painted about 1840-50.
Nos. 158b, 158c, 158e-1870 are in E.I.D.
- INTERIOR OF A STUDIO. 620-1870.
 $12\frac{1}{2}$ by $9\frac{3}{4}$. Signed. *In circulation. Parsons Bequest.*
- CAMELS, WEST THEBES, EGYPT. 715-1877.
 $14\frac{5}{8}$ by 21. Signed, and dated 1850. *In circulation.*
- SLAVE MARKET IN THE EAST. 716-1877.
 $14\frac{1}{4}$ by $21\frac{1}{4}$. Unfinished. *In circulation.*
- RECESS IN A CHAMBER OF A HOUSE, CAIRO. "Mendurah in my house at Cairo." 717-1877 (E. 5679-1910).
 15 by $21\frac{5}{8}$. Signed. *In E.I.D.*
- INTERIOR OF THE TOMB OF SULTAN BAJAZET, CONSTANTINOPLE. 718-1877.
 $12\frac{3}{4}$ by $18\frac{1}{2}$.
- INTERIOR OF A SCHOOL, CAIRO. (*Fig. 94.*) 68-1890.
 13 by $17\frac{3}{8}$.
 Reproduced in colour facing p. 110 of H. M. Cundall's *History of Water Colour Painting*, 1908.
 This painting or a replica formerly belonged to Mr. William Quilter and was sold at Christie's on the 18th May 1889 (see the engraving in the *Art Journal*, 1878, facing p. 200). A large replica in oils, entitled "A Turkish School," belonged to Mr. S. G. Holland; it was reproduced in the illustrated catalogue of the S. G. Holland sale at Christie's, 25th June 1908.
- THE ENTRANCE TO THE TÜRBEH OR TOMB OF THE SULTAN BAJAZET AT CONSTANTINOPLE. 642-1893.
 $20\frac{1}{4}$ by 14. *In circulation.*
- LIFE IN THE HAREM, CAIRO. 679-1893.
 $23\frac{7}{8}$ by $18\frac{1}{4}$. Signed, and dated 1858.

COURTYARD OF THE PAINTER'S HOUSE, CAIRO.

287-1898 (E. 5680-1910).

20 $\frac{7}{8}$ by 14 $\frac{1}{4}$.*In E.I.D.*

STUDY OF A DEAD LAPWING.

A.L. 2230.

9 $\frac{7}{8}$ by 14 $\frac{1}{8}$. Dated 1826.*In E.I.D.*

FREDERICK CHRISTIAN LEWIS (1779-1856), ENGRAVER.

27305.

7 $\frac{7}{8}$ by 6 $\frac{1}{8}$. Pencil.*In E.I.D. Given by Charles George Lewis, Esq.*

The Department of E.I.D. contains an etching (E. 4304-1907)
of this drawing by Charles G. Lewis; the etching is dated 1834.

A COTTAGE INTERIOR: WATCHING THE POT BOIL.

P. 103-1920.

12 $\frac{1}{8}$ by 9 $\frac{5}{16}$.

A POOL AND SCOTTISH RIVER.

P. 104-1920.

5 $\frac{3}{8}$ by 9 $\frac{9}{16}$.STUDY FOR THE WATER COLOUR "A HALT IN THE DESERT"
(No. 532), OR A SIMILAR PAINTING.

P. 41-1925.

20 $\frac{7}{8}$ by 30 $\frac{1}{16}$. On wood.*Presented by Mrs. Spencer Musson (a niece of J. F. Lewis).*

HEAD OF A SPRINGBOK.

Circ. 336-1923.

10 $\frac{1}{4}$ by 14.*In circulation.*

The Department of E.I.D. contains sketches and studies
in pencil, etc., by J. F. Lewis.

LEWIS, J. Hardwicke.

THE PET LAMB.

562-1891.

26 by 39 $\frac{1}{8}$. Signed. *In circulation. Given by Mrs. E. Dean.*MORNING AFTER THE FIRST SNOWSTORM IN LATE AUTUMN,
SAVOY ALPS, LAKE OF GENEVA.

P. 2-1916.

12 $\frac{1}{2}$ by 26 $\frac{1}{2}$. Signed, and dated 1915.*Given by Dr. Charles E. Redman.*

LEWIS, Lennard, R.B.A.

Exhibited from 1848 to 1903 at the Royal Academy,
Society of British Artists, etc. Was a Member of the latter
society until 1903.

CAUDEBEC, ON THE SEINE.

1211-1886.

29 $\frac{3}{4}$ by 20 $\frac{3}{4}$. Signed.*Dixon Bequest (Bethnal Green Museum).*

MALBAR CASTLE, LANARKSHIRE.

E. 679-1920.

13 $\frac{7}{8}$ by 10. Signed, and dated 1840.*In E.I.D. Given by H. Stuart Thompson, Esq.*

LEWIS, William.

An amateur painter, brother of Frederick Christian Lewis (*q.v.*); usually painted landscapes; exhibited at the Royal Academy from 1804 to 1838, and also at the British Institution, New Water Colour Society (now the Royal Institute), and Suffolk Street.

RABY CASTLE.

1203–1872.

8½ by 12¼.

LINDSAY, Thomas.

A landscape painter in water colours, whose speciality was Welsh scenery. He was born in London about 1793, and worked first at Bow Road, Mile End, and then at Greenwich. In 1833 he was elected a Member of the New Water Colour Society (now the Royal Institute), where 347 of his works appeared. He also exhibited at the British Institution. He spent the later years of his life at Cusop, Hay, near Brecon, where he died on the 23rd January 1861.

TRAETH MAWR, NORTH WALES.

1519–1869.

7½ by 10¼.

Townshend Bequest.

This drawing appears to have been acquired as a work of "N. W. Lindsay," whose name does not seem to be recorded elsewhere. In composition at least it has affinity with some of the work of Copley Fielding.

LINES, H. H.

Exhibited from 1818 to 1846 at the Royal Academy, British Institution, and Suffolk Street. Was awarded a silver medal by the Society of Arts in 1824 or 1825. His works were mostly landscapes. He appears to have resided for a time at Birmingham, and to have died in 1888. A sale of works by him took place at Worcester in 1889.

LANDSCAPE AND COTTAGES, WITH SAWPIT, TEDSTONE, HEREFORDSHIRE.

325–1889.

14½ by 21¼. Signed, and dated 1857.

The Department of E.I.D. contains two pencil drawings by H. H. Lines.

LINES, Samuel Restell (or Rostill).

Born at Birmingham on the 15th January 1804; was the third son of Samuel Lines, an able art teacher. He produced skilful etchings and lithographs of trees, and executed water colour drawings of interiors and exteriors of Haddon Hall and old houses at Stratford-on-Avon, Coventry, etc. He

exhibited at Suffolk Street and the New Water Colour Society (now the Royal Institute). He died at Birmingham on the 9th or 26th November 1833.

THE DAIS AND DINING TABLE, HADDON HALL. 22-1872.
21 $\frac{3}{8}$ by 14 $\frac{1}{2}$. Signed, and dated 1833.

The Department of E.I.D. contains a pencil drawing by Samuel R. Lines.

LINNELL, John.

Born at Bloomsbury in 1792, the son of a carver and gilder. After studying under John Varley (*q.v.*), with Mulready (*q.v.*) as a fellow-pupil, he entered the schools of the Royal Academy in 1805. He exhibited from 1807 to 1881 at the Royal Academy, British Institution, and Old Water Colour Society, and won a prize of 50 guineas at the British Institution in 1809. He became a Member of the Old Society in 1812, but resigned in 1820. In early life he executed miniatures on ivory and painted the portraits of many eminent contemporaries, some of which he also engraved. Later he became famous as a landscape painter, chiefly in oil. He died at Redhill, Surrey, on the 20th January 1882, and was buried in Reigate Cemetery.

LANDSCAPE, WITH TREES AND WATER IN THE FOREGROUND. 129-1882.
4 $\frac{1}{2}$ by 6. *In circulation.*

LANDSCAPE, WITH HORSEMEN FORDING A STREAM. 107-1885.
7 $\frac{3}{4}$ by 10 $\frac{3}{4}$. Signed, and dated 1814; retouched in 1871.

COLLECTING THE FLOCK. 136-1892.
10 $\frac{1}{4}$ by 13 $\frac{1}{4}$. Signed, and dated 1862.
Reproduced in the *Magazine of Art*, vol. xxv., p. 170.

VIEW NEAR REDHILL. D. 1900-1889.
6 $\frac{1}{4}$ by 9 $\frac{1}{8}$. *In E.I.D.*

LINTON, Sir James Dromgole, P.R.I.

Born in London on the 26th December 1840. Educated at Cleveland House, Barnes. Studied at Leigh's Art School in Newman Street. Exhibited from 1863 at the Dudley Gallery, (Royal) Institute of Painters in Water Colours, etc.; became an Associate of the second of the above societies in 1867, a Member in 1870, and President in 1884. He was also first President of the Royal Institute of Oil Painters from 1883 to 1897. He drew in black and white for the

Graphic in its early years. He chiefly painted figure subjects in water colours, but also executed some portraits and historical pictures in oil. He was knighted in 1885. He died at 4 The Mall, Parkhill Road, Haverstock Hill, on the 3rd October 1916.

THE STUDENT. 415-1891.

16 $\frac{3}{8}$ by 13 $\frac{3}{4}$. Signed, and dated (18)77.

In circulation. Prescott Hewett Gift.

THE RELIQUARY: AN OLD MAN EXHIBITING A GROUP OF THE VIRGIN AND CHILD TO SPANISH SOLDIERS. 416-1891.

12 $\frac{1}{8}$ by 16 $\frac{3}{8}$. Signed, and dated (18)77. *Prescott Hewett Gift.*

THE MANDOLINE. 27-1900.

17 $\frac{1}{2}$ by 11 $\frac{1}{2}$.

Given by James Orrock, Esq., R.I.

WALLFLOWERS. 28-1900.

17 $\frac{1}{2}$ by 11 $\frac{3}{4}$. Signed, and dated 1880.

Given by James Orrock, Esq., R.I.

PRISCILLA. 29-1900.

14 $\frac{1}{2}$ by 10 $\frac{3}{4}$. Signed, and dated 1883.

Given by James Orrock, Esq., R.I.

JAMES HAMILTON OF BOTHWELLHAUGH. 1734-1900.

18 $\frac{5}{8}$ by 13 $\frac{3}{4}$. Signed, and dated 1889.

Compare G. Cattermole, Nos. 503 and 1434-1869.

In circulation. Ashbee Bequest.

CONTEMPLATION: A LADY SEATED AT A TABLE. 1739-1900.

13 $\frac{1}{4}$ by 9 $\frac{1}{8}$. Signed.

Ashbee Bequest.

Reproduced in the *Magazine of Art*, vol. xxv., p. 170.

LINTON, James W. R.

LANDSCAPE. 1812-1900.

8 $\frac{1}{2}$ by 12 $\frac{3}{8}$. Signed.

In circulation. Ashbee Bequest.

LINTON, William.

Born at Liverpool on the 22nd April 1791. At the age of about sixteen he was placed in a merchant's office at Liverpool. He painted landscapes in the Lake District and copied pictures by Richard Wilson. Eventually he made art his profession, and settled in London. He exhibited from 1817 to 1871 at the Royal Academy, British Institution, etc. He was one of the chief founders of the (Royal) Society of British Artists in 1823. In 1828-29 he was in Italy for fifteen months; in 1840 he toured in Greece, Sicily, etc. He painted many classical landscapes. He

wrote on the chemistry of colours. He died at 7 Lodge Place, St. John's Wood Road, on the 18th August 1876.

VIEW AT ARICCIA (?). D. 2282-1885.
9½ by 12¾. Signed. *In E.I.D.*

VESUVIUS FROM CAPO DI MONTI. D. 1902-1889.
9½ by 13. Signed. *In E.I.D.*

LINTOTT, Edward Barnard.

GREY DAY, ROTTINGDEAN. P. 6-1921.
10³/₁₆ by 14. Signed, and dated 1920. *Anonymous Gift.*

THE SCREES, WASTWATER. P. 59-1922.
9¹¹/₁₆ by 14. Signed. *Given by Martin Hardie, Esq., R.I., R.E.*

RHOSCOLYN, ANGLESEY. P. 60-1922.
14½ by 21½. *Given by Martin Hardie, Esq., R.I., R.E.*

THE BURIAL OF THE VICTIMS OF THE REVOLUTION, PETRO-
GRAD (LENINGRAD), 1918. E. 1186-1922.
10 by 15. Signed. *In E.I.D. Given by the artist.*

LIOTARD, Jean Etienne.

Born at Geneva on the 22nd December 1702, the son of a jeweller. Though intended for a mercantile career, he devoted his attention to art, and executed miniatures and chalk and pastel portraits. In 1723 he went to Paris and studied under J. B. Massé and F. Lemoyne. He travelled much, accompanied the French Ambassador to Naples, spent a considerable time at Constantinople, and visited Austria, Italy, Germany, and Holland; he also came twice to England and exhibited at the Royal Academy in 1773 and 1774. He returned to Switzerland, and died at Geneva on the 12th June 1789.

A TURK, SEATED. 187.
6¾ by 7¾. Coloured chalk.

PROFILE PORTRAIT, SAID TO BE OF SIR EVERARD FAWKENER
(1684-1758), AMBASSADOR TO THE PORTE. 500.
29½ by 23½. Crayon.

LIVERSEEGE, Henry.

Born at Manchester on the 4th September 1803; was weak from his birth; his father neglected him, but he was educated by an uncle. In 1827 he went to London, where

he exhibited at the Royal Academy (1828-31), the British Institution, and Suffolk Street. He was fond of drawing imaginary portraits of characters from Shakespeare and Scott; he also painted genre scenes, and excelled both in serious and humorous subjects. He died at Manchester on the 13th January 1832. Many of his works were published in mezzotint in 1832-35, under the title of *Recollections of Liverseege*.

He was a brother-in-law of A. G. Vickers (*q.v.*).

BRIGANDS AT A TABLE IN A CAVE. 101-1894.

12 $\frac{3}{8}$ by 9 $\frac{1}{4}$. Signed, and dated 1831.

Given by J. E. Taylor, Esq.

LLOYD, Mrs. Hugh, R.A. See Moser, Miss Mary, R.A.

LOCKE, William.

An amateur painter, born in 1767, a son of William Locke (1732-1810), a collector of art objects and also an amateur artist. He was a pupil and friend of Henry Fuseli (*q.v.*), who dedicated to him his lectures on painting. Locke sold his estate at Norbury in 1819, which he had inherited from his father, and afterwards lived principally at Paris and Rome. He died in 1847, and was buried at Mickleham.

His son, a captain in the Life Guards, who was drowned in the Lake of Como on the 15th September 1832, was also an amateur artist.

GAMBLERS DISPUTING. 166-1890.

7 $\frac{3}{8}$ by 10 $\frac{3}{8}$. Ink, with light washes of colour.

At the back is inscribed: "Wm. Lock (*sic*) fecit. at about the age of 18. Given to me by his brother Mr. Geo. Lock, 1788."

LOCKER, Edward Hawke, F.R.S.

An amateur painter, born at East Malling, 9th October 1777; was the son of William Locker, a captain in the Navy; received his education at Eton. Entered the Navy Pay Office in 1795; acted as Civil Secretary to Sir Edward Pellew (afterwards Lord Exmouth) from 1804 to 1814; toured in Spain with Lord John Russell in 1813; became Secretary to Greenwich Hospital in 1819; was joint-editor of *The Plain Englishman* from 1820 to 1823; established a gallery of naval pictures at Greenwich in 1823; published *Views in Spain* in 1824; held the post of Civil Commissioner from 1824 to 1844. He was a friend of Southey and Scott. He died at Uxbridge on the 16th October 1849.

- TITCHFIELD HOUSE, NEAR FAREHAM, HANTS. 335-1872.
 $6\frac{1}{4}$ by $8\frac{1}{2}$. Dated at back, 1803.
- STABLES, TITCHFIELD HOUSE. 167-1890.
 $6\frac{1}{2}$ by 10. Signed at back, and dated 15th October 1803.
- EAST CLIFF HOUSE, RAMSGATE. D. 963.
 $8\frac{1}{2}$ by $11\frac{1}{4}$. *Dyce Bequest.*
Probably by Locker ; formerly attributed to J. M. W. Turner,
 R.A.

LODGE, George E.

Exhibited 1881-91.

- YPORT, NORMANDY. E. 3197-1922.
 $8\frac{1}{4}$ by $12\frac{3}{4}$. *In E.I.D.*

LONGCROFT, Thomas.

- THE TAJ MAHAL, ON THE RIVER JUMNA AT AGRA. 654.
 $18\frac{1}{2}$ by $25\frac{1}{4}$. Painted in 1786.
Given by Miss Elizabeth Twining.

- PLACE OF WORSHIP BUILT BY THE NAWAB OF ROHILCUND,
 SOUTH OF RAMPOOR. 655.
 $12\frac{3}{4}$ by $21\frac{7}{8}$. Indian ink. *Given by Miss Elizabeth Twining.*

- BEGUM MUSJID AT AUMELLAH, IN ROHILCUND. A.L. 4943.
 $12\frac{5}{8}$ by $21\frac{1}{4}$. Wash.
In E.I.D. Given by Miss Elizabeth Twining.

- PALACE AT LAHORE. A.L. 4944.
 $16\frac{5}{8}$ by 24. *In E.I.D. Given by Miss Elizabeth Twining.*

LOUND, Thomas.

Born in 1802; was engaged in the brewing trade at Norwich, but was also an amateur painter of landscape, both in oils and in water colours; he was a pupil of J. S. Cotman (*q.v.*), and became a Member of the Norwich Society in his eighteenth year. His favourite subject was the scenery of Norfolk, especially of the coast. He exhibited at Norwich from 1820 to 1833, at the Royal Academy from 1846 to 1855, and also at the British Institution. He copied works by Cox, Crome and Stannard, and owned seventy-five pictures by Thirtle (*q.v.*). He died at Norwich on the 18th February 1861.

- FRAMLINGHAM CASTLE, SUFFOLK. 192-1874.
 $9\frac{1}{8}$ by $12\frac{1}{4}$.
- VIEW LOOKING UP THE WENSUM AT NORWICH. P. 14-1926.
 $9\frac{1}{16}$ by $13\frac{5}{8}$. Signed, and dated 1832.

LOUTHERBOURG, Philip James de, R.A.

Born, according to the inscription on his tomb, on the 1st November 1740, at Strasbourg; was the son of a painter of Polish extraction; studied at Strasbourg University and under F. G. Casanova and Carle Vanloo at Paris, where he became a Member of the Académie Royale in 1767. He came to England in 1771, exhibited at the Royal Academy from 1772, was elected A.R.A. in 1780 and R.A. in 1781. He painted landscapes, battle pieces, coast views, and scenery for Garrick at the Drury Lane Theatre. In 1781, having given up his post at the theatre, he exhibited an invention called the "Eidophusicon, or a Representation of Nature" in Spring Gardens. He was rather eccentric and posed as a faith healer. He died at Hammersmith Terrace, Chiswick, on the 11th March 1812, and was buried at Chiswick.

The Forster Bequest in this Museum contains a lengthy manuscript memorandum in misspelt French by De Loutherbouurg to Garrick and the proprietors of Drury Lane Theatre.

A STORM. 553.

10½ by 14. Tinted drawing. Signed. *In circulation.*

MOUNTAIN SCENERY. 1701-1871.

10 by 15½. Dated 1799.

In circulation. William Smith Gift.

Painted by the artist for his "Eidophusicon."

CARISBROOKE CASTLE, ISLE OF WIGHT. 32-1878.

9¼ by 12¾. Oil and water colour. Signed.

Engraved in aquatint in the artist's *Romantic and Picturesque Scenery of England and Wales*, 1805.

CATARACT ON THE LLUGWY, NEAR CONWAY (with coloured engraving). 170, 170a-1890.

9½ by 12¼. Signed.

Engraved in aquatint in the artist's *Romantic and Picturesque Scenery of England and Wales*, 1805.

CATARACTS OF THE RHINE. D. 438-1887.

23½ by 17¼.

In E.I.D.

The Dyce Collection also contains three drawings by P. J. de Loutherbouurg; others are in the Department of E.I.D.

LOVE, Horace Beevor.

Born at Norwich in 1780. Painted portraits. Exhibited at the Royal Academy, 1833-36. Died in 1838.

FULL-LENGTH FIGURE OF A LITTLE GIRL, IN BLUE DRESS.
E. 661-1923.

11½ by 8½. Signed, and dated 1828.

In E.I.D. Given by A. P. Charles, Esq.

LOWRY, Miss Matilda (afterwards Mrs. Heming).

Daughter of the engraver, Wilson Lowry (*d.* 1824). Was awarded a gold medal by the Society of Artists in 1804 for a view from Hampstead. Exhibited a few landscapes and miniatures at the Royal Academy, 1808-55. The British Museum has three landscapes and a portrait by her. Some portraits by her were engraved. She or a sister engraved some of the plates for *Conversations on Mineralogy*, 1822.

RUINS OF CROWLAND ABBEY, LINCOLNSHIRE. 171-1890.
9½ by 11½. Signed, and dated 1810.

LUNDGREN, Egron Sellif.

Born in Sweden on the 18th December 1815; studied under L. Cogniet at Paris; travelled in Italy and Spain, and came in 1853 to London. In 1857 he accompanied Lord Clyde to India. On his return he executed a number of portraits, sketches, etc., for Queen Victoria, including "The Marriage of the Princess Royal." In 1861 he visited Egypt. In 1864 he became an Associate of the Old Water Colour Society, and in 1865 a Member. He was knighted by the King of Sweden. He died at Stockholm on the 16th December 1875.

HEAD OF AN EGYPTIAN GIRL. 1253-1886.
8¾ by 6¾. Signed. *Dixon Bequest (Bethnal Green Museum).*

In the Department of E.I.D. is a theatrical design by Lundgren.

LUNTLEY, James.

Exhibited at the Royal Academy, 1852-58, and at the British Institution.

GIUSEPPE GARIBALDI (1807-1882), ITALIAN PATRIOT.
623-1901.

27½ by 20¾. Pastel. Signed, and dated 1864.

Given by Sir E. Durning-Lawrence, Bart. (Bethnal Green Museum).

MAAS, D. *See* Maes.

McBEY, James.

PORTRAIT OF FRANK MARTIN HARDIE. P. 72-1920.

6 $\frac{3}{4}$ by 9 $\frac{1}{8}$. Signed, and dated 1919.

Given by Martin Hardie, Esq., R.I., R.E.

A CANAL, VENICE. P. 61-1924.

14 by 9 $\frac{1}{16}$. Signed, and dated 1924.

THE DOGANA, VENICE: MORNING. P. 62-1924.

9 by 13 $\frac{1}{4}$. Signed, and dated 1924.

The Department of E.I.D. contains a pen and wash landscape by the above artist, and a study by him in pen and ink and water colour for an etching.

MacCALLUM, Andrew.

Born in 1821 of Highland descent at Nottingham, where his father was employed in a hosiery manufactory; was apprenticed to his father's business, but left home at the age of twenty-one to follow art. Studied at the Nottingham School of Art and the Government School of Design at Somerset House. In 1850-52 he taught at the Manchester School of Art, and in 1852-54 he was Headmaster of the Art School at Stourbridge. In 1854-57 he was in Italy. In 1857 he participated in the decoration of the South Kensington (now the Victoria and Albert) Museum. Thenceforth he devoted himself principally to landscape painting in oil and water colours. He died on the 22nd January 1902, at 5 The Studios, Holland Park Road, Kensington.

STUDY OF BEECHES AT EPPING. 348.

9 $\frac{1}{2}$ by 13 $\frac{1}{2}$. Signed, and dated 1858.

OLD OAK AT WINDSOR. 349.

9 by 13 $\frac{1}{4}$.

McCLOY, Samuel.

For some time Master of the School of Art at Waterford. Exhibited from 1859 to 1891 at the Royal Academy, Suffolk Street, and the Institute (now the Royal Institute).

STUDY OF BLACK GRAPES. 572 (A.L. 5131).

9 $\frac{7}{8}$ by 13 $\frac{3}{4}$. Signed.

In E.I.D.

STUDY OF WHITE GRAPES. A.L. 2093 (5132).

9 $\frac{7}{8}$ by 13 $\frac{3}{4}$. Signed.

In E.I.D.

MacCOLL, Dugald Sutherland, M.A.**A MILL AT TEWKESBURY.****P. 2-1922.**9½ by 13³/₁₆. Signed, and dated 1910.*Given by the artist through the National Art Collections Fund.***ROSA SERA.****P. 3-1922.**

Sight measure, 6½ by 4¾. Signed, and dated 1919.

*Given by the artist through the National Art Collections Fund.***SHIPYARD AT PADSTOW.****P. 20-1924.**

6½ by 9¾. Signed.

Given by Mrs. Alec Martin in memory of Nora.

The Department of E.I.D. contains drawings of sculpture
by the above artist.

MACINTOSH, John Macintosh, R.B.A.

Born at Inverness in 1847, the son of a civil engineer. Educated at Kingston House Grammar School and at Versailles; studied at Heatherley's Art School, the West London School of Art, and at Paris. Was a Member of the Royal Society of British Artists from 1889 to 1904; was also a Member of the Dudley Gallery Art Society and the Ridley Art Club, and secretary of the Newbury Art Society. He had a studio at Woolhampton, near Reading; many of his drawings were of Berkshire subjects. He died at Shanklin on the 5th March 1913.

ON THE ENBORNE, BERKSHIRE.**1782-1900.**

18¾ by 14¾. Signed.

*Ashbee Bequest.***ON THE KENNET.****P. 4-1913.**7 by 10¹/₁₆. Signed.*Given by Mrs. Macintosh, widow of the artist.***MACKENZIE, Frederick.**

Born in 1787; was a pupil of John A. Repton, an architect, and was early employed by John Britton. Exhibited at the Royal Academy in 1804; contributed frequently to the exhibitions of the Old Water Colour Society, of which he was elected a Member in 1813; retired about four years later, but was successively re-elected as Associate and Member in 1822; subsequently he became treasurer of the society, and held that post till his death. Mackenzie's pictures of Gothic ecclesiastical buildings were highly esteemed for accurate drawing, perspective, and rich colouring. He also published numerous engravings. He died on the 25th April 1854.

THORNTON ABBEY, LINCOLNSHIRE.**533.**

10¼ by 14¾. Signed.

Ellison Gift.

LINCOLN CATHEDRAL, FROM THE CLOISTERS.

534.

15 $\frac{3}{4}$ by 12. Signed.*Ellison Gift.*

LINCOLN CATHEDRAL, FROM THE NORTH-WEST.

1034-1873.

30 $\frac{1}{2}$ by 40 $\frac{3}{4}$. Signed.*Ellison Gift.*

A similar drawing, 7 by 10 $\frac{1}{4}$, was sold at Christie's on the 5th February 1926 (Lot 40).

THE PRINCIPAL ROOM OF THE ORIGINAL NATIONAL GALLERY.

40-1887.

18 $\frac{1}{4}$ by 24 $\frac{1}{2}$.

This and the adjoining room at 100 Pall Mall were built for Frederick, Prince of Wales (*b.* 1707, *d.* 1751), father of George III., with an entrance from Carlton House. They were subsequently used by Mr. John Julius Angerstein (*b.* 1735, *d.* 1823) for his collection of pictures, thirty-eight of which were sold by him to the nation for £57,000 in 1824, and thus formed the nucleus of the National Gallery. The rooms were demolished before Mackenzie exhibited his drawing (doubtless that here catalogued) of them at the Old Water Colour Society in 1834 (No. 334).

For identifications of the pictures shown in the drawing see *Country Life*, 29th March 1921. Many of the paintings were acquired from Mr. Angerstein, but some were from other sources, among the latter being Reynolds's "Holy Family," which was presented by the British Institution in 1829: it occurs in J. Scarlett Davis's painting of the interior of the British Institution in 1829 (reproduced in the *Art Journal*, 1910, p. 134). Mr. Angerstein possessed a full-size replica of Reynolds's "Holy Family"; it remained in the Angerstein Collection till the 6th April 1895, when it was sold for 280 guineas (*Morning Post*, 1st January 1909).

The *Literary Gazette* for 1834 describes Mackenzie's drawing as "a marvellous picture in every respect—a National Gallery in itself! The perfection with which he has copied the old masters in frames the size of dominos, and the effect of the whole, are quite extraordinary."

The drawing formerly belonged to Mr. William Pilleau.

It is reproduced in the *Art Journal*, 1910, p. 292 (article by Mr. H. M. Cundall); *Country Life*, 29th March 1924; the *Strand Magazine*, April 1924; the *Sphere*, 5th April 1924; and the *Times Educational Supplement*, 5th April 1924.

SOUTH DOORWAY, MALMESBURY ABBEY CHURCH.

81-1890.

16 by 19.

In circulation.

The Department of E.I.D. contains five pencil and sepia drawings by Frederick Mackenzie.

McKEWAN, David Hall.

Born in London on the 16th February 1816, the son of a manager to a city firm. Studied under David Cox (*q.v.*). Exhibited from 1836, principally at the New Water Colour Society, of which he became an Associate in 1848 and a

Member in 1850. He painted landscapes and interiors. In 1859 he published *Lessons on Trees in Water Colours*. He died on the 2nd August 1873.

ANCIENT AQUEDUCT ACROSS THE RIVER MELES, SMYRNA.

P. 4—1910.

20 by 30 $\frac{5}{8}$. Signed.

Bequeathed by William McKewan, Esq., brother of the artist.

Probably the drawing exhibited as No. 18 at the New Water Colour Society in 1859.

GLEN CALLATER, ABERDEENSHIRE.

P. 27—1921.

20 $\frac{5}{8}$ by 29 $\frac{3}{4}$. Signed, and dated 1857.

Given by Mrs. Isabella I. Low, from the collection of the late Robert Low, Esq.

Sold at Christie's among the artist's remaining works, 6th March 1874, Lot 178, for £75, 12s.

The Department of E.I.D. contains eight studies of trees by McKewan.

MCKEWAN, J. D.

LANDSCAPE, WITH STREAM, WOOD AND HILLS.

D. 346—1888.

10 $\frac{1}{4}$ by 14 $\frac{1}{4}$.

In E.I.D.

This drawing is much in the style of D. H. McKewan.

MACKIE, Charles H., R.S.A., R.S.W.

Born at Aldershot in 1862, the son of an army officer. On leaving Edinburgh University he studied painting in the Life School of the Royal Scottish Academy. He lived for some years in France, where he was acquainted with Gauguin, Vuillard, Ranson, and other artists. He also worked in Italy and Spain, but the water colours which he painted in the latter country were destroyed during the earthquake at San Francisco. He was a prolific worker; he painted landscapes, figure subjects, and portraits in oil and water colour; he also produced mural decorations, etchings, book illustrations, colour prints from wood blocks, and sculpture. He was elected A.R.S.A. in 1902 and R.S.A. in 1917, and was a Member of the Royal Scottish Society of Painters in Water Colours. He exhibited at various continental galleries and was awarded a gold medal at Amsterdam in 1912. He died at Edinburgh in 1920.

THE BEACH OF ST. MONANS, FIFE.

P. 45—1924.

11 $\frac{1}{4}$ by 15 $\frac{3}{4}$. Signed.

The Department of E.I.D. contains figure studies by C. H. Mackie.

MACKINNON, W.

A pupil of Francis Towne (*q.v.*). The British Museum has two drawings by him.

LAUSANNE, SWITZERLAND.

115-1873.

15 $\frac{3}{8}$ by 22 $\frac{1}{4}$. Signed, and dated 1798.

MACLISE, Daniel, R.A.

Born at Cork in 1806, the son of a Scottish ex-soldier. As a boy he attended the Cork School of Art, and was brought into notice by a sketch he made of Sir Walter Scott when the latter was visiting the town in 1825 (*see* No. F. 82). He came to London in July 1827, entered the schools of the Royal Academy in 1828, and won silver and gold medals there. He first exhibited at the Royal Academy in 1829; in 1835 he was elected A.R.A., and in 1840 he became a full Member. For the Houses of Parliament he executed four paintings, "The Spirit of Chivalry" and "The Spirit of Justice," "The Death of Nelson" and "Meeting of Wellington and Blücher after Waterloo." In 1866 he declined the presidency of the Royal Academy. He illustrated Moore's *Irish Melodies* and other books. He died at 4 Cheyne Walk, Chelsea, on the 25th April 1870, and was buried at Kensal Green.

DRAWING FOR FELIX SUMMERLY'S ART MANUFACTURES, reproduced as a bracelet, 1848.

Pencil.

Sir Henry Cole Bequest.

JOHN FORSTER (1812-1876), HISTORIAN AND BIOGRAPHER, who bequeathed his library and art collection to the Museum.

F. 69.

Two pen and ink sketches.

3 by 4 and 4 $\frac{3}{4}$ by 3 $\frac{7}{8}$. Signed, and dated 1840.

Forster Bequest.

LAMAN BLANCHARD (1804-1845), AUTHOR.

F. 70.

5 $\frac{1}{4}$ by 4 $\frac{1}{2}$. Pencil.

Forster Bequest.

THOMAS CAMPBELL (1777-1844), POET. "Sketched from life, 1833."

F. 71.

9 $\frac{1}{8}$ by 6 $\frac{7}{8}$.

Forster Bequest.

CAXTON'S PRINTING PRESS.

F. 72.

5 $\frac{3}{8}$ by 8 $\frac{3}{8}$. Pencil.

SCENE FROM "THE VICAR OF WAKEFIELD," chapter xii.—Moses brings home from market the gross of green spectacles.—Goldsmith.

F. 72.

6 $\frac{1}{2}$ by 8. Pencil.

Forster Bequest.

EYRE EVANS CROWE (1799-1868), HISTORIAN. F. 73.
 9¾ by 7¾. *Forster Bequest.*

CHARLES DICKENS (1812-1870), NOVELIST, reading *The Chimes* to his friends in John Forster's chambers, 58 Lincoln's Inn Fields, 2nd December 1844. F. 74.

"The reader . . . may be assured . . . that in the grave attention of Carlyle, the eager interest of Stanfield and MacLise, the keen look of poor Laman Blanchard, Fox's rapt solemnity, Jerrold's skyward gaze, and the tears of Harness and Dyce, the characteristic points of the scene are sufficiently rendered."—Forster, *Life of Charles Dickens* (vol. ii., p. 149, ed. 1873).

4¼ by 6¾. Pencil. *Forster Bequest.*

An engraving of this drawing by C. H. Jeens appeared in the first edition of the above work.

ILLUSTRATION FOR DICKENS'S *Chimes*: THE SPIRITS OF THE BELLS. F. 75 (1).

"He saw the tower . . . swarming with dwarf phantoms, spirits, elfin creatures of the Bells. He saw them leaping, flying, dropping, pouring from the Bells without a pause."—Dickens, *The Chimes* (Third Quarter).

6¼ by 4. Pencil. *Forster Bequest.*

Engraved by F. P. Becker as the frontispiece to the first edition (1845) of *The Chimes*.

ILLUSTRATION FOR DICKENS'S *Chimes*. F. 75 (2).

6¼ by 3¾. Pencil. *Forster Bequest.*

Engraved by F. P. Becker, as the title page of the first edition (1845) of *The Chimes*.

CHARLES DICKENS (1812-1870), NOVELIST; his wife, *née* CATHERINE THOMSON HOGARTH (*d.* 1879), and his wife's sister, MISS GEORGINA HOGARTH (*d.* 1917). F. 76.

7½ by 5. Pencil. Drawn in 1842. *Forster Bequest.*

Engraved by C. H. Jeens in Forster's *Life of Charles Dickens*.

EDWARD THE FIRST PRESENTING HIS INFANT SON (THE FIRST PRINCE OF WALES) TO THE WELSH PEOPLE. F. 77.

11½ by 19. Pencil. *Forster Bequest.*

"THE CLUB" IN GERRARD STREET: GARRICK'S COACHMAN AT THE DOOR. F. 78.

5½ by 3½. Pencil. *Forster Bequest.*

Engraved as a frontispiece to Book iv. of Forster's *Life of Oliver Goldsmith*, 1st ed. (1848), p. 451.

CHARLES LANDSEER (1799-1879), R.A., PAINTER. F. 79.

6½ by 4¾. Pencil. *Forster Bequest.*

THE REV. FRANCIS MAHONY (1804-1866), "FATHER PROUT," SCHOLAR, JOURNALIST AND HUMOURIST. F. 80.

8½ by 6¼. Pencil. *Forster Bequest.*

DÉBUT IN LONDON OF NICOLÒ PAGANINI (1784-1840), ITALIAN VIOLINIST. F. 81.

14½ by 10¾. Pencil.

Forster Bequest.

SIR WALTER SCOTT, BART. (1771-1832), NOVELIST AND POET. F. 82.

7½ by 6. Pencil.

Forster Bequest.

This drawing, executed by MacLise at Cork, in 1825, first brought him into notice. The Forster Collection also contains a lithograph after it.

SKETCHES (TWO) FROM TITIAN'S "BACCHUS AND ARIADNE." F. 83.

9 by 6 and 9 by 5¾.

Forster Bequest.

The original painting is in the National Gallery.

PHILIP IV. (1605-1662) OF SPAIN. F. 84.

9½ by 5½. After the portrait by Velasquez in the Dulwich Gallery. *Forster Bequest.*

FRANCIS I. (1494-1547) OF FRANCE. F. 84.

5½ by 4¼. After the portrait by Titian in the Louvre.

Forster Bequest.

THE INFANTA MARGARITA MARIA (1651-1673), AFTERWARDS WIFE OF LEOPOLD I. OF GERMANY. F. 84.

4 by 3¼. After the portrait by Velasquez in the Louvre.

Forster Bequest.

THE PRINCIPAL CONTRIBUTORS TO *Fraser's Magazine* ("the Fraserians") assembled round the table of the proprietor. F. 85.

8½ by 10½. Pencil.

Forster Bequest.

SMALLER DRAWING OF "THE FRASERIANS." F. 86.

7½ by 5¼.

Forster Bequest.

ORIGINAL DRAWINGS (24) OF MANY OF THE FIGURES OF THE "GALLERY OF ILLUSTRIOUS LITERARY CHARACTERS," published in *Fraser's Magazine*, 1830-38, under the signature of "Alfred Croquis." For details see the *Catalogue of the Forster Collection*. F. 87.

Ink, pencil, and water colour.

Forster Bequest.

PILLAR STAND OF THIRTY FRAMES, containing 397 drawings and sketches in pencil, pen and ink, and colour—figures, landscapes, etc. (seven of which are by other hands)—including some additional figures from the "Gallery" (see F. 87). For details see the *Catalogue of the Forster Collection*. F. 88.

Forster Bequest.

The portrait of C. J. Apperley ("Nimrod") is reproduced in *Bailey's Magazine* for April 1911.

SIX BOOKS containing upwards of 500 drawings, sketches, etc., in pencil, ink, and colour. F. 89.

Forster Bequest.

The Department of E.I.D. contains numerous drawings by MacLise, in pencil, wash, etc., including studies from life, studies for *The Veiled Prophet of Khorassan* (Moore), and views in England and Ireland.

MACPHERSON, John.

Exhibited from 1865 to 1884, chiefly at Suffolk Street.

CROSSING THE SANDS.

617-1870.

5 by 7 $\frac{3}{4}$. Signed.

Parsons Bequest.

MacWHIRTER, John, R.A.

Born at Slateford, near Edinburgh, on the 27th March 1839, the son of a paper manufacturer. Was apprenticed to a firm of booksellers at Edinburgh, but a few months later entered the Trustees' Academy. Exhibited at the Royal Scottish Academy from 1854. Made the first of many tours abroad in 1855. Was elected an Associate of the Royal Scottish Academy in 1867. Settled in London in 1869. Became A.R.A. in 1879, Hon. R.S.A. in 1882, and R.A. in 1893. In 1901 he published a book on *Landscape Painting in Water Colours*. He died at 1 Abbey Road, St. John's Wood, on the 28th January 1911, and was buried at Golder's Green.

THE LAKE OF LUCERNE.

P. 66-1922.

6 $\frac{2}{3}$ by 10 $\frac{1}{2}$. Signed.

Bequeathed by the late Charles Poland, Esq.

LOOKING DOWN ON THE HARBOUR OF TOULON. P. 67-1922.

7 $\frac{1}{3}$ by 10. Signed.

Bequeathed by the late Charles Poland, Esq.

The Department of E.I.D. contains a drawing on a wood block by MacWhirter.

MAES (or MAAS), Dirck.

Born at Haarlem on the 12th September 1656. Pupil of Mommers, Berchem, and Huchtenburg; imitated Wouwermans; painted battle-pieces, hunting-scenes, etc. Worked at Haarlem and The Hague, and in England in the reign of William III. Died in Holland on the 25th December 1715, or, according to another account, on the 25th September 1717.

LANDSCAPE, WITH STREAM AND FIGURES.

D. 480.

6½ by 8½. Signed.

Dyce Bequest.

MAHONEY, James, A.R.H.A.

Born at Cork about 1810, the son of a carpenter. Studied at Rome and spent several years abroad. Settled at Cork on his return and exhibited from 1842 to 1846 at Dublin. Subsequently again went abroad for a few years. Became an Associate of the Royal Hibernian Academy in 1856, but resigned in 1859. Settled in London, exhibited at the Royal Academy, and became in 1867 an Associate of the New Water Colour Society. Drew for the *Illustrated London News*, *Good Words*, and other periodicals and books. Died at 26 Charles Street, Marylebone, on the 29th May 1879.

“NOW THEN, LAZY !” A boy and a horse.

657.

5 by 6.

Exhibited at the Royal Academy in 1866. Signed.

The Department of E.I.D. contains drawings for book-illustration by Mahoney.

MAISEY, Thomas.

Born at Beckford, Gloucestershire, in 1787. Taught drawing at Dr. Mayo's Preparatory School at Cheam, and the Misses Shephard's School, Aubrey House, Kensington. Exhibited at the Royal Academy and elsewhere, 1818-40. Was in 1831-32 a Foundation Member of the New Water Colour Society; was one of the leaders of a cabal which made him president in 1833. Died at 8 Beaumont Street, Marylebone, in 1840. His wife was a Swiss lady, *née* Sophie Berthond or Berthoud; their eldest son became a general.

NORTH LANE, CANTERBURY.

P. 59-1924.

10 by 14.

A lithograph, No. E. 663-1924, in the Department of E.I.D., which occurs in *Illustrations of England and Wales*. . . . Drawn on Stone from Original Sketches by T. Maisey, 1825, is similar to the above drawing.

The Department of E.I.D. contains two drawings by Maisey.

MAITLAND, Paul Fordyce.

Born in Chelsea the 13th November 1863, of Scotch descent. Studied as a boy at what is now the Royal College of Art; was subsequently a pupil of Théodore Roussel (*q.v.*), and was influenced by Whistler. Painted many views of Chelsea and Kensington. Frequently exhibited on the Continent.

Was an art examiner under the Board of Education, 1893-1908. Died in London on the 13th May 1909, and was buried in Shottermill Churchyard, near Haslemere.

THE HOLLYWOOD ARMS: A PUBLIC-HOUSE IN HOLLYWOOD ROAD, FULHAM ROAD, WEST BROMPTON. P. 67-1920.
30 by 24 $\frac{3}{4}$. Pastel.

MALCHAIR, John Baptist.

Born at Cologne about 1731, the son of a watchmaker; as a boy he was a chorister in the cathedral. He came to London about 1754, and taught drawing and music. After residing successively at Lewes and Bristol, he settled about 1760 at Oxford, where he was leader of the Band and drawing-master. He married in 1760 an Englishwoman, who died in 1763. He executed a number of etchings. He toured in Wales in 1795. He was blind during the last few years of his life, which terminated in December 1812. Among his pupils were Sir George Beaumont, Lord Aylesford (*q.v.*), and J. Skippe (*q.v.*).

WATERFALL ON THE CLYDACH, NEAR ABERGAVENNY.

1713-1871.

15 $\frac{7}{8}$ by 12 $\frac{1}{2}$. *Attributed to J. Malchair. William Smith Gift.*

The Department of E.I.D. contains a pencil drawing by Malchair.

MALTESE, Signora Fanny Jane, née Fayrer.

Born in London in 1849, daughter of the Rev. Robert Fayrer. Married in 1901 Giovanni Maltese, a sculptor of Forio on the Island of Ischia, where she continued to live after his death. She painted local views and studies of peasant types. She died at Il Torrione, Forio, on the 20th June 1926.

A COURTYARD AT ANACAPRI. P. 45-1920.

17 $\frac{5}{8}$ by 11 $\frac{3}{4}$. Signed. *Given by Sydney Vacher, Esq.*

FORIÒ HARBOUR, ISCHIA. P. 46-1920.

6 $\frac{1}{4}$ by 11. Signed, and dated 1910.

Given by Sydney Vacher, Esq.

THE OLD POET OF ANACAPRI: FRANCESCO ALBERTINO, NEAPOLITAN DIALECT POET (1808-1898). E. 3416-1920.

17 by 11 $\frac{1}{2}$. Signed, and dated "abt 1900."

In E.I.D. Given by Sydney Vacher, Esq.

LANDING PLACE, FORIÒ, ISOLA D'ISCHIA. E. 3417-1920.

8 $\frac{1}{2}$ by 14 $\frac{3}{4}$. Signed, and dated 1911.

In E.I.D. Given by Sydney Vacher, Esq.

MALTON, James.

A topographical draughtsman, born perhaps in 1766 ; son of Thomas Malton, sen. (1726-1801). Accompanied his father to Dublin and was employed for nearly three years by James Gandon, the architect, but was dismissed for irregularities. Exhibited at the Incorporated Society of Artists (from 1791), the Free Society of Artists, and the Royal Academy. After completing a series of drawings of Dublin buildings, engravings of which were subsequently published, he left Dublin in 1791 for London. In 1795 he published an *Essay on British Cottage Architecture*, and in 1800 *The Young Painter's Maulstick*. He died at Norton Street (now Bolsover Street), Marylebone, on the 27th or 28th July 1803.

CAPEL STREET, DUBLIN, WITH THE ROYAL EXCHANGE IN THE DISTANCE. (*Fig. 41.*) 492.

23½ by 31. Signed, and dated 1800.

STONEHENGE, WILTS. 99-1889.

22 by 31½. Signed, and dated 1800.

In circulation.

ST. PATRICK'S CATHEDRAL, DUBLIN. 172 and 172a-1890.

5¼ by 7¾. With engraving.

In circulation.

A COUNTRY MANSION. Probably in Ireland. P. 39-1920.

7⅞ by 10⅜. Signed, and dated 1789.

Sold in the collection of Mr. J. P. Heseltine at Sotheby's, 25th March 1920 (Lot 158), and reproduced in the sale catalogue.

MALTON, Thomas, sen.

Born in 1726. Kept for a time an upholsterer's shop in the Strand. Drew architectural subjects. Engraved in aquatint. Exhibited at the Royal Academy from 1772. Lectured on perspective. Settled at Dublin in 1785, and died there on the 18th February 1801.

INTERIOR OF THE CHURCH OF ST. MARTIN-IN-THE-FIELDS, LONDON, LOOKING EAST. D. 1517-1907.

14½ by 18. Signed.

In E.I.D. Given by H. Batsford, Esq.

MALTON, Thomas, jun.

Born in 1748 ; was the son of Thomas Malton (1726-1801), a topographical draughtsman. In 1774 he received a premium from the Society of Arts, and as a student of the Royal Academy he gained the gold medal in 1782 for a design for

a theatre. He exhibited at the Royal Academy between 1773 and 1803, his contributions being mainly very accurate architectural views; he painted successful scenes for the Covent Garden Theatre and published works aquatinted by himself. He died in Long Acre on the 7th March 1804.

NORTH PARADE, BATH. 1723-1871.

13 by 18 $\frac{7}{8}$. Signed, and dated 1777. *William Smith Gift.*

WHITEHALL, WITH THE BANQUETING HOUSE. 1724-1871.

13 by 18 $\frac{7}{8}$. Exhibited at the Royal Academy in 1781.

William Smith Gift.

Reproduced facing p. 213 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

THE STRAND, WITH SOMERSET HOUSE AND ST. MARY'S CHURCH. (*Fig. 42.*) 1725-1871.

13 by 19. *William Smith Gift.*

An engraving, published in 1796, faces p. 48 of Malton's *Picturesque Tour through the Cities of London and Westminster*. The drawing is reproduced in colours facing p. 38 of H. M. Cundall's *History of Water Colour Painting*, 1908; and in monochrome in the *International Studio*, February 1926.

MARKET PLACE, HULL. 621-1877.

13 by 19. *In circulation.*

STREET SCENE. 62-1885.

9 $\frac{3}{4}$ by 12 $\frac{3}{8}$. *In circulation.*

NORTH PARADE, BATH. 123-1892.

12 $\frac{3}{4}$ by 18 $\frac{7}{8}$. Signed, and dated 1775. *In circulation.*

OLD WESTMINSTER BRIDGE. 135-1892.

12 $\frac{3}{4}$ by 18 $\frac{7}{8}$. *In circulation.*

MANNING, W. Westley, A.R.E., R.O.I.

STOKESAY CASTLE. E. 3982-1923.

10 by 14. Signed. *In E.I.D. Given by the artist.*

MARCH, Vernon

WESTMINSTER. P. 16-1915.

5 by 7. *Given by Mervyn O'Gorman, Esq., C.B.*

MARKES, Albert Ernest.

Born in 1865, the eldest son of Richmond Markes, a marine artist, who worked at Newquay, Cornwall. Was a shop assistant at Newquay when a youth. Subsequently worked for various dealers. He was colour blind, and could only

use one eye. His subjects were taken from Leigh-on-Sea, Southend, Belgium, Holland, etc. He signed "Albert." He died in or about 1901.

MOONLIGHT SCENE. P. 51-1924.
6 by 9 $\frac{7}{8}$. Signed *Albert*.

DUTCH FISHING BOATS. C.A.I. 113.
14 $\frac{3}{4}$ by 22 $\frac{1}{4}$. Signed *Albert*. *Ionides Bequest*.

MARKS, Henry Stacy, R.A., R.W.S., R.E.

Born in London on the 13th September 1829; was the son of a coachbuilder, who employed him to paint heraldic devices on carriages. After studying at James Mathews Leigh's Art School, he became a student of the Royal Academy in 1851; but, without completing his studies there, he went with Calderon to Paris and entered the Ecole des Beaux-Arts. In 1853 he returned to England and exhibited his first picture at the Academy. He was elected A.R.A. in 1871 and R.A. in 1878, and became an Honorary Retired Academician in 1896. He was made an Associate of the Old Water Colour Society in 1871 and a Member in 1883. He first painted Shakespearian subjects; afterwards turned his attention to natural history, principally birds; also executed illustrative and decorative work; exhibited at the Royal Academy till 1897, and at the British Institution, Grosvenor Gallery, and elsewhere. He died at St. Edmund's Terrace, Primrose Hill, on the 9th January 1898, and was interred in Hampstead Cemetery.

MAY DAY IN THE OLDEN TIME. 677.
Central panel, 20 $\frac{7}{8}$ by 41 $\frac{3}{4}$.

Two side panels, each 20 $\frac{7}{8}$ by 20 $\frac{7}{8}$. Signed, and dated 1867.

Reproduced on porcelain for the decoration of the "Morris Room" (Refreshment Room) in the Museum.

The Museum possesses another copy on porcelain (Nos. 321 to 321b-1872), by Miss E. Cambridge, 1870.

A MOONLIGHT SCENE. 869-1894.
8 $\frac{1}{2}$ by 13 $\frac{1}{8}$. Signed. *John Hill Bequest*.

STUDIES OF BIRDS. 197 to 207-1898.
Various sizes. Water colour, chalk, pencil, etc. *In circulation*.

STUDY OF A PENGUIN. P. 33-1917.
12 $\frac{1}{4}$ by 8 $\frac{3}{4}$. Signed. *Bequeathed by Henry L. Florence, Esq.*

The Department of E.I.D. contains drawings and designs by this artist.

MARLOW, William.

Born in Southwark in 1740; studied with Scott, the marine painter, and at the St. Martin's Lane Academy, and became a Member of the Incorporated Society of Artists. Exhibited at the Spring Gardens Rooms in 1762-64; travelled in France and Italy from 1765 to 1768. Then he established himself in London, living in Leicester Square, but later removed to Twickenham. He exhibited at the Royal Academy from 1788 to 1807. He executed some paintings in oils. He produced many views of English country seats, and several of his pictures were engraved. He died at Twickenham on the 14th January 1813.

LAKE SCENERY.	1710-1871.
10½ by 14¾. Signed.	<i>William Smith Gift.</i>
BATTERSEA.	1711-1871.
9⅝ by 15⅝. Signed.	<i>William Smith Gift.</i>
COAST SCENE; BLACKFRIARS BRIDGE AND ST. PAUL'S; LANDSCAPE. Three sketches.	9 to 9b-1878.
Various sizes. Pencil and Indian ink.	
	<i>9 and 9a-1878 in E.I.D.; 9b-1878 in circulation.</i>
STUDIES OF CATTLE, ETC. Six sketches.	10 to 10e-1878.
Various sizes.	<i>In E.I.D.</i>
FIGURE STUDIES. Nine sketches.	11 to 11h-1878.
Various sizes. Pencil and water colour.	<i>In E.I.D.</i>
SHIPPING AND BOATS. Seven sketches.	12 to 12f-1878.
Various sizes. Indian ink.	<i>In E.I.D.</i>
BOATS AND FIGURES. Seven sketches.	13 to 13f-1878.
Various sizes.	<i>In circulation.</i>
BOATS AND FIGURES. Eight sketches.	14 to 14g-1878.
Various sizes.	<i>In E.I.D.</i>
BRIDGE AND HOUSES, YORK.	173-1890.
9½ by 14¾. Indian ink, with slight touches of colour.	
	<i>In circulation.</i>

The Department of E.I.D. contains three sepia drawings by Marlow.

MARRYAT, Captain Frederick, C.B., F.R.S.

Born in Great George Street, Westminster, on the 10th July 1792, the son of a Member of Parliament and Chairman of Lloyd's. Went to sea in 1806 and had many adventures in the war with the French. In 1820-21 he was on the

St. Helena station. Subsequently he served in Burma and elsewhere. In 1837-38 he was in North America. He became famous as a novelist and writer of books for children. He was also a skilful draughtsman and caricaturist. He died at Langham, Norfolk, on the 9th August 1848.

NAPOLEON AFTER DEATH.

P. 8—1926.

$3\frac{1}{8}$ by $6\frac{1}{2}$.

Given by R. H. Stephenson, Esq.

MARSHALL, Charles.

Born on the 31st December 1806. Studied oil painting under John Wilson; was articled to Marinari, a scene painter at Drury Lane. Worked as a scene painter at several theatres, notably Covent Garden and Drury Lane; was the first to introduce limelight on the stage. He painted several panoramas and dioramas. He exhibited many landscapes at the Royal Academy, British Institution, Society of British Artists, etc., 1828-84. He died at Highgate on the 8th March 1890.

WINDSOR CASTLE.

P. 37—1921.

$4\frac{1}{8}$ by $5\frac{1}{8}$.

Reproduced in *The Connoisseur*, August 1925 (enlarged).

An engraving by W. Henshall after this drawing faces p. 1 of Henshall's *Illustrated Topography of Twenty Five Miles around London* (of which another title is, *Select Illustrated Topography of Thirty Miles round London*), 1839. It appeared in parts; that containing the engraving in question was published in 1837.

MARSHALL, E.

RUINED CASTLE AND LAKE.

1494—1869.

$8\frac{1}{2}$ by 12. Signed.

Townshend Bequest.

MARSHALL, Herbert Menzies, R.W.S., R.E.

Born at Leeds on the 1st August 1841, the son of a County Court Judge. Educated at Westminster School, and Trinity College, Cambridge, where he took the Science Tripos. Studied architecture in the Atelier Questel at Paris, and subsequently in the Royal Academy Schools where, in 1868, he won the travelling studentship for architecture. Exhibited from 1871, principally at the Old Water Colour Society, of which he became an Associate in 1879 and a Member in 1883. He joined the (Royal) Society of Painter Etchers and Engravers in 1882. In 1904 he became Professor of Painting at Queen's College, London. He died on the 2nd March 1913.

WESTMINSTER ABBEY FROM LAMBETH BRIDGE : SUNSET.

P. 71—1917.

14 $\frac{1}{4}$ by 21 $\frac{1}{8}$. Signed, and dated 1890.*Bequeathed by Henry L. Florence, Esq.*

MOONLIGHT OVER MARKEN.

P. 13—1918.

10 $\frac{1}{2}$ by 14 $\frac{7}{16}$. Signed, and dated 1898.*Given by R. Clarke Edwards, Esq.*

MARSHALL, Thomas Falcon.

Born at Liverpool on the 18th December 1818 ; exhibited there from 1836, became an Associate of the Liverpool Academy in 1843 and a Member in 1846 ; exhibited at the Royal Academy from 1839 to 1878, and at the British Institution and Suffolk Street. In 1840 he won a silver medal at the Society of Arts for a figure picture in oils. In 1844 he came to reside in London. As an artist he was very versatile, and painted genre scenes, landscapes, portraits and historical subjects. He died at Kensington on the 26th March 1878.

THE COMING FOOTSTEP.

1459—1869.

18 by 13 $\frac{5}{8}$. Signed, and dated 1847.*In circulation. Townshend Bequest.*

MARTEN, J.

Probably John Marten, sen., of Canterbury, who exhibited at the Royal Academy in 1793, 1801 and 1802.

NEAR DOVER.

578.

11 $\frac{1}{2}$ by 14 $\frac{1}{2}$. Signed, and dated 1803.

MARTEN, John, jun.

Lived at Canterbury and Hastings. Exhibited 1822-34.

CANTERBURY, FROM THE SOUTH-WEST.

P. 47—1921.

10 $\frac{3}{16}$ by 14 $\frac{7}{8}$. Signed, and dated 1821.

MARTIN, Elias, A.R.A.

Born at Stockholm on the 8th March 1739, the eldest son of a cabinetmaker, whose trade he learned. Went to Paris in 1766 and studied painting there. Came to England in 1768 ; exhibited at the Royal Academy in 1769, and at intervals till 1790 ; was elected A.R.A. in 1770. He painted portraits, genre subjects, and landscapes in oils and water colours, and he also executed some engravings. Walpole

writes of him in 1772, "A Swede, excellent for character and caricatures in washed drawings. He teaches to draw, but does not draw well." In 1780 he became painter to the King of Sweden. In 1788-91 he was living at Bath. He died at Stockholm on the 25th January 1818.

STATE BARGES APPROACHING WESTMINSTER BRIDGE.

317-1876.

Oval, 13 $\frac{1}{4}$ by 20 $\frac{1}{2}$. Signed, and dated 1771.

A similar oil painting by Martin is in the Gothenburg Museum.

INTERIOR, WITH FAMILY GROUP. Perhaps the artist's father-in-law, Robert Lee, and his first child.

174-1890.

10 $\frac{1}{2}$ by 11 $\frac{3}{4}$. Signed, and dated 1771.

MARTIN, John.

Born on the 19th July 1789, at Eastland Ends, Haydon Bridge, near Hexham; was apprenticed to a coachpainter in Newcastle, from whom he ran away. He learned painting under an Italian artist, Boniface Musso, at Newcastle. He came to London in 1806, exhibited at the Royal Academy (1811-52), the British Institution, Suffolk Street, the New Water Colour Society (now the Royal Institute), and elsewhere. In 1816 he won a prize at the British Institution, and in 1821 his "Belshazzar's Feast" obtained a premium of 200 guineas there. In 1828 he published a plan for the supply of pure water to the metropolis. He exhibited "The Fall of Nineveh" at Brussels in 1833, and became a Member of the Belgian Academy. He was also a Knight of St. Luke's Academy, Rome. His paintings often show wild imaginative power. He died, while engaged on three large pictures illustrating the Apocalypse, on the 17th February 1854, at Douglas, Isle of Man, and was buried in Kirk Braddan Churchyard.

RICHMOND PARK.

535.

11 by 27 $\frac{3}{8}$. Dated 1843. *Ellison Gift.*

Reproduced facing p. 48 of *John Martin, Painter*, 1923, by Mary L. Pendered.

RICHMOND PARK.

1035-1873.

11 $\frac{1}{2}$ by 23 $\frac{3}{8}$. Signed, and dated 1850. *Ellison Gift.*

CLASSICAL RUINS, AND MOUNTAINS.

637-1877.

3 $\frac{1}{2}$ by 6 $\frac{3}{4}$. Signed, and dated 1812. *In circulation.*

THE CRUCIFIXION.

844-1888.

6 by 8 $\frac{3}{4}$. Signed, and dated 1840.

An engraving by J. Rogers of a similar but not identical design by Martin faces p. 272 of *The Poetical Works of John Milton*, 1844.

THE CRUCIFIXION. Sketch for the large picture at Kingham,
Durham. D. 966.

$5\frac{5}{8}$ by $9\frac{7}{16}$. Bistre.

Dyce Bequest.

CAMBYSES ON HIS WAY TO DESECRATE THE TEMPLE OF JUPITER.
—*Herodotus*, Book III., chapter XXV. D. 967.

$6\frac{1}{8}$ by $9\frac{3}{8}$. Bistre.

Dyce Bequest.

The Department of E.I.D. contains two drawings by
J. Martin.

MARTINEAU, Miss Edith, A.R.W.S.

Born in 1842, the youngest daughter of Dr. James Martineau, the religious philosopher and Unitarian minister. Was trained in art at Liverpool, then at Leigh's Academy and the Royal Academy Schools. Exhibited from 1862 at the Royal Academy and elsewhere; became an Associate of the Royal Society of Painters in Water Colours in 1888. Shared in her father's social and benevolent work in London, and tended him in old age at Aviemore. Died at Hampstead on the 19th February 1909.

HILLSIDE, NEAR AVIEMORE, IN EARLY JUNE. P. 3-1910.

$13\frac{3}{8}$ by $10\frac{3}{8}$. Signed.

MAY, Philip William ("Phil May"), R.I.

Born on the 22nd April 1864 at Wortley, near Leeds; was the son of a brassfounder. He was educated at a Board School, entered an architect's office at the age of twelve, quitted it a fortnight later and obtained employment with the scene painters of the Grand Theatre at Leeds. Two years afterwards he joined some strolling players, and remained with them four years. In 1882 he was again in Leeds where he designed costumes for a pantomime; then he left for London, and after nearly starving finally obtained work on various papers. In 1885 he joined the *Sydney Bulletin* and went to Australia for three years. On his return to Europe he studied for a short time at Paris. His success as a black-and-white artist was now assured. From 1892 to 1903 his Winter Annuals regularly appeared. In 1895 he joined the staff of *Punch*. In 1897 he was elected a Member of the Royal Institute. He died on the 5th August 1903, and was buried in St. Mary's Roman Catholic Cemetery at Kensal Green.

"WITH THE NAKED EYE." D. 1341-1903.

$7\frac{1}{2}$ by $6\frac{1}{2}$. Ink and water colour. Signed, and dated 1902.

THE OMNIBUS BOAT ON A CALM DAY: EDAM IN THE DISTANCE. D. 1342-1903.

7 $\frac{1}{2}$ by 5 $\frac{3}{4}$. Ink and water colour.

The Department of E.I.D. contains drawings by Phil May.

MAYOR, William Frederick.

Known as Fred Mayor. Born at Winksley, Yorks, on the 21st December 1866, the only son of the Rev. William Mayor, D.D. Educated at St. Edmund's, Canterbury; studied art for a short time at what is now the Royal College of Art, South Kensington, and for six months at Julian's at Paris; shared a studio as a youth with Mr. Brangwyn; he was a friend of Edward Stott (*q.v.*). He exhibited first at the Royal Academy in 1888, and subsequently at sundry London galleries and in various foreign countries. In 1900 he made a stay in Morocco. He died in January 1916 as the result of an operation.

SHRIMPING.

P. 49-1922.

Sight measure, 12 $\frac{7}{10}$ by 15 $\frac{7}{10}$. Signed.

Given by Mrs. Fred Mayor.

TEA ON THE TERRACE.

P. 50-1922.

12 $\frac{3}{8}$ by 15 $\frac{5}{8}$. Signed.

SHORE SCENE.

P. 51-1922.

12 $\frac{9}{10}$ by 15 $\frac{1}{10}$. Signed.

MEADOWS, Joseph Kenny.

Born in Cardiganshire on the 1st November 1790; was the son of a retired naval officer. First became known by his designs on wood for book illustration which were reproduced in the *Illustrated London News*, *Punch*, *Hints to Servants* (1843), *Shakespeare* (1843), the *New Testament* (1847), and *Don Quixote* (1872). He exhibited at the Royal Academy in 1830, 1845, and 1853, and at Suffolk Street. During the last ten years of his life he was in receipt of a Civil List Pension. He died in 1874.

THE LIGHT OF THE HAREM.

175-1890.

9 $\frac{1}{4}$ by 7 $\frac{5}{8}$.

Perhaps an illustration of *Lalla Rookh*.

MEEN, Mrs. Margaret.

Exhibited a small landscape at the Royal Academy in 1775 and five flower pieces at intervals until 1785; she also exhibited occasionally at various other galleries, her last picture appearing in 1810.

GROUP OF FLOWERS IN A JAR, AND BIRD'S NEST.

520-1874.

28½ by 21½. Signed.

Given by E. M. de Bussche, Esq.

Painted in 1806 for Princess Elizabeth, daughter of George III.

MELVILLE, Arthur, R.W.S., A.R.S.A.

Born at Loanhead-of-Guthrie on the 10th April 1855. Was apprenticed to a grocer at East Linton. He was devoted to painting from childhood; his training was self-imposed and he owed little to schools, though he studied under J. Campbell Noble at the Edinburgh School of Art. He first exhibited in 1875. He studied from 1877 at Paris and Grez. During 1881-82 he visited Egypt, India and Persia, and rode alone from Bagdad to the Black Sea. Though influenced to some degree by contemporary French art, it was in the East that his genius found its completely individual note, as afterwards expressed in "The Snake Charmer," "The Call to Prayer," etc. After living for some time in Scotland, where "Audrey and her Goats" was begun at Cockburnspath, he went to London. He was elected Associate of the Royal Scottish Academy in 1886, and of the Royal Water Colour Society in 1888; with the latter society he yearly exhibited important water colours, becoming a full Member in 1900. Meanwhile he painted such pictures as "Mrs. Sanderson and Child," "The White Piano," etc., and worked frequently in Spain (in 1892 with Mr. Brangwyn) and Morocco, and in Venice during 1894. From 1897 he lived chiefly near Witley, Surrey, painting a series of large oil pictures, "The Christmas Carols," and an immense canvas, "The Return from the Crucifixion," all of which remained unfinished. He died on the 29th August 1904 from the effects of fever contracted in Spain.

THE LITTLE BULL FIGHT. "Bravo Toro!" (*Fig.* 118.)

D. 143-1906.

22 by 30½. Signed.

Given by Mrs. Arthur Melville.

Reproduced facing p. 10 of *Modern Water-Colour*, 1917, by Romilly Fedden; and on Plate XIII. of the first annual volume of the Old Water Colour Society's Club, 1924.

MERRITT, Thomas Light.

Born at Chatham. Exhibited a flower piece in 1847, when he was living at Maidstone. Died at Rochester about 1870.

SHYLOCK. Half-length figure.

E. 1983-1919.

5 by 4. Water colour and pencil. Signed at back.

In E.I.D. Given by Arthur Myers Smith, Esq.

MILLAIS, Sir John Everett, Bart., P.R.A.

Born on the 8th June 1829 at Portland Place, Southampton ; was of Norman extraction. He spent his early childhood in Jersey and Brittany, but on his showing a remarkable talent for drawing he was sent to Sass's school ; at the age of eleven, however, he entered the Royal Academy Schools, where he won the gold medal for historical painting a few years later. At the age of sixteen he exhibited his first picture at the Academy, " Pizarro seizing the Inca of Peru " (see *Catalogue of Oil Paintings*). At nineteen he helped Holman Hunt (*q.v.*) and Rossetti (*q.v.*) to form the Pre-Raphaelite Brotherhood. He encountered fierce criticism, but finally attained enthusiastic appreciation with pictures such as " Ophelia " and " The Order of Release." Subsequently, as in " Cherry Ripe " and the portraits of Gladstone and others, he departed from Pre-Raphaelitism. Besides his oil paintings he produced many drawings in black and white and water colours. He became A.R.A. in 1853 and R.A. in 1863. In February 1896 he succeeded Leighton (*q.v.*) as President of the Royal Academy, but died on the 13th August of the same year. He was buried in St. Paul's Cathedral.

LOVE.—Coleridge, *Love*.

178–1894.

5 by 3½. Indian ink and colour. Signed.

Engraved on wood by Dalziel Bros. on p. 137 of *The Poets of the Nineteenth Century*, edited by R. A. Willmott, 1857. Reproduced in *The Pageant*.

MY SECOND SERMON : MILLAIS' DAUGHTER EFFIE. 399–1901.

9½ by 6½. Signed.

Formerly in the collection of the late Mr. Charles Langton, J.P., D.L. Exhibited at the Grosvenor Gallery in 1886, the Jubilee Exhibition at Manchester in 1887, and Glasgow 1888.

At the Corporation Art Gallery at the Guildhall is a larger replica in oils ; No. 577 at Birmingham is a finished oil sketch for the latter picture. A companion picture, " My First Sermon," showing the little girl wide awake, is also at the Guildhall.

The pew is said to have been in the Church of St. Thomas at Winchelsea.

THE EVE OF ST. AGNES : INTERIOR AT KNOLE, NEAR SEVEN-OAKS. (*Fig. 116.*) D. 141–1906.

. " By degrees
Her rich attire creeps rustling to her knees :
Half hidden, like a mermaid in sea-weed,
Pensive awhile she dreams awake, and sees,
In fancy, fair St. Agnes in her bed,
But dare not look behind, or all the charm is fled."

Keats, "The Eve of St. Agnes," xxvi.

7¾ by 10½. Signed.

Reproduced in colour facing p. 130 of H. M. Cundall's *History of Water Colour Painting*, 1908; and in monochrome as an official picture postcard.

Millais painted more than one version of this subject in oil. A drawing by him, which is totally different from D. 141-1906, is engraved, in illustration of Tennyson's "St. Agnes' Eve," on p. 309 of *Poems by Alfred Tennyson, D.C.L.*, 1857.

The Department of E.I.D. contains pen and pencil drawings by Millais.

MILLARD, Charles S.

Exhibited occasionally from 1866 to 1889.

PEN-CRAIG, NEAR BETTWS-Y-COED, NORTH WALES.

	A.L. 4636.
10½ by 17. Signed.	<i>In E.I.D.</i>
CRIB-GOCH, PEN-Y-GWRYD, NORTH WALES.	A.L. 4637.
11½ by 20½.	<i>In E.I.D.</i>
MOEL SIABOD, FROM CAPEL GARMON.	A.L. 4638.
10⅞ by 20. Signed.	<i>In E.I.D.</i>
THE TRIFAEN, LLYN OGWEN.	A.L. 4639.
11⅜ by 20. Signed.	<i>In E.I.D.</i>
COTTAGE NEAR CAPEL CURIG.	A.L. 4640.
8¾ by 14½. Signed.	<i>In E.I.D.</i>
VIEW ON THE CONWAY.	A.L. 4641.
9⅜ by 14½. Signed.	<i>In E.I.D.</i>
VIEW NEAR BETTWS-Y-COED.	A.L. 4642.
9¼ by 14. Signed.	<i>In E.I.D.</i>
TORRENT NEAR MOEL SIABOD.	A.L. 4643.
9⅝ by 14½.	<i>In E.I.D.</i>
SEAPIECE: TWILIGHT.	A.L. 5031.
5⅜ by 9⅜. Signed.	<i>In E.I.D.</i>
VIEW ON THE WELSH COAST.	A.L. 5032.
12½ by 19½. Signed, and dated 1866.	<i>In E.I.D.</i>

MILLER, James.

Probably James Miller, who exhibited views of London, Richmond, Chatham, etc., from 1773 to 1791 at the Incorporated Society of Artists, and from 1781 to 1788 at the Royal Academy.

ENTRANCE TO GREENWICH PARK FROM BLACKHEATH.

	1761-1871.
18¾ by 22¾. Signed.	<i>William Smith Gift.</i>

- ST. JAMES'S PARK. 626-1877.
10 by 18. *In circulation.*
- CHEYNE WALK, CHELSEA. 731-1893.
16 $\frac{1}{8}$ by 24 $\frac{7}{8}$. Signed, and dated 1776.
Reproduced facing p. 10 of *Water Colour*, 1911, by the Hon. Neville Lytton; and as an official picture postcard.
- THE THAMES BELOW OLD WESTMINSTER BRIDGE. 273-1895.
15 $\frac{3}{8}$ by 24 $\frac{7}{8}$. *In circulation.*

MILLS, S. F.

Formerly a master at the Metropolitan School of Art, Spitalfields. Exhibited at the Royal Academy, Suffolk Street, etc., 1858-82.

- ST. AUBIN'S, JERSEY. S.EX. 72-1882.
21 $\frac{1}{8}$ by 14 $\frac{3}{8}$. *In circulation.*
- A STREET IN A CONTINENTAL CITY. S.EX. 73-1882.
12 $\frac{3}{4}$ by 9 $\frac{3}{4}$. *In E.I.D.*
- A GLIMPSE OF AN INTERIOR. S.EX. 74-1882.
9 $\frac{1}{2}$ by 13 $\frac{1}{2}$. *In circulation.*

MOGFORD, John, R.I.

Born in London on the 15th October 1821 of a Devonshire family; was the son of a painter; studied at the Government School of Design at Somerset House. At the age of twenty-one he married the daughter of F. Danby, A.R.A. (*q.v.*). He was fond of painting seascapes and rocky coast scenery. He exhibited between 1846 and 1885 at the Royal Academy, British Institution and Suffolk Street, but chiefly at the Institute (now the Royal Institute), of which he became an Associate in 1866 and a Member in 1867; here nearly three hundred of his works appeared. He was also a Member of the Institute of Painters in Oil Colours. He died in 1885.

- COAST SCENE, WITH A WRECK: MOUNTAINS IN THE BACKGROUND. 1113-1886.
13 by 20 $\frac{1}{4}$. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).
- COAST SCENE, WITH CLIFFS, SMACKS AT ANCHOR, AND FISHERMEN. 1144-1886.
12 $\frac{1}{4}$ by 20 $\frac{1}{2}$. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).
- COAST OF CORNWALL. 417-1891.
12 $\frac{1}{8}$ by 20 $\frac{3}{8}$. Signed, and dated 1865. *Prescott Hewett Gift.*

MOIRA, Gerald E., A.R.W.S.**THE LAPIS POOL.**

P. 1-1925.

21½ by 29½. Body colour.

*Presented by the artist.***MOLE, John Henry, V.P.R.I.**

Born at Alnwick, Northumberland, in 1814; received no instruction in art, but from his earliest years spent much of his spare time in its practice. He was engaged in a solicitor's office at Newcastle-on-Tyne till the age of twenty-one, when he quitted it to take up miniature painting as a profession. At the same time, however, he painted very successful landscapes; he exhibited from 1845, his works appearing mainly at the New Water Colour Society, but also at the Royal Academy, British Institution, British Artists, and elsewhere. In 1847 he was elected an Associate of the first-named society (now the Royal Institute), gave up miniature painting, removed to London, became a full Member in 1848, and in 1884 was appointed Vice-President. He died on the 13th December 1886.

TYNEMOUTH, NORTHUMBERLAND.

1446-1869.

7½ by 10. Signed, and dated 1847.

*Townshend Bequest.***COAST OF DEVON: GLEANERS RETURNING.**

1128-1886.

7½ by 21. Signed, and dated 1859.

*Dixon Bequest (Bethnal Green Museum).***HELLERSDON WOOD, DEVONSHIRE.**

1288-1886.

10¼ by 14. Signed, and dated 1873.

MONAMY, Peter.

Born in humble circumstances in Jersey about 1670. Was sent when a boy to England and apprenticed to a house-painter on London Bridge. Attained a certain reputation as a painter of seapieces; executed parts of some decorative paintings at Vauxhall. Died at Westminster in 1749.

OLD EAST INDIA WHARF, LONDON BRIDGE. (Fig. 2.) 644.

11¾ by 8.

Perhaps a study for the oil painting, No. 249, by Monamy, in this Museum.

Reproduced facing p. 142 of *Water Colour Painting*, 1918, by A. W. Rich. An etching by W. Rawson, 1873, faces p. 5 of the 1876 edition of this catalogue.

MONRO, John.

Born in 1801, a son of Dr. Thomas Monro (*q.v.*). Died in 1880.

HOUSE NEAR DUNMOW, ESSEX.

E. 58—1918.

9½ by 6¼.

In E.I.D. Given by Mrs. Athelstan Coode.

The Department of E.I.D. contains other drawings by John Monro, and some by Alexander and Henry Monro, as well as Dr. Monro (*q.v.*).

MONRO, Dr. Thomas.

Born in London in 1759, a son of Dr. John Monro, a physician. Educated under Dr. Parr at Stanmore, and at Oriel College, Oxford. Studied medicine and specialised in the treatment of lunacy. Was a Fellow of the College of Physicians from 1791; was a physician to Bethlem Hospital. Was a clever amateur draughtsman; is believed to have had lessons from Laporte (*q.v.*). Collected engravings and drawings, and patronised young artists, including Turner (*q.v.*), Girtin (*q.v.*), J. Varley (*q.v.*), Cristall (*q.v.*), De Wint (*q.v.*), W. H. Hunt (*q.v.*), and Linnell (*q.v.*). Befriended J. R. Cozens (*q.v.*), Edridge (*q.v.*), and Hearne (*q.v.*). Died at Bushey on the 14th May 1833, and was buried in the local churchyard.

LANDSCAPE, WITH COTTAGES.

1638—1888 (E. 5646—1910).

7¼ by 10¼. Charcoal and Indian ink.

*In E.I.D.**Formerly attributed to Gainsborough.*

VIEW ON A COMMON.

E. 45—1918.

4¾ by 6⅝.

Given by Mrs. Athelstan Coode.

LANDSCAPE, WITH RIVER, CHURCH, ETC.

E. 1076—1918.

5⅝ by 8¼. *Given by Sir Harry F. Wilson, K.C.M.G., K.B.E.*

The Department of E.I.D. contains numerous drawings in Indian ink, etc., by Dr. Thomas Monro (four of which are reproduced in the Museum's *Catalogue of an Exhibition of Drawings chiefly by Dr. Thomas Monro*, 1917), and a portrait of him by Alexander Monro.

MOORE, Albert Joseph, A.R.W.S.

Born at York on the 4th September 1841; was the fourteenth child of William Moore, portrait painter, and a brother of Henry (*q.v.*), Edwin, and John Collingham Moore (*q.v.*). He was educated for a time at St. Peter's School, York, and while there won a medal at South Kensington in 1853; after his removal to London in 1855 he continued his studies at Kensington Grammar School. He exhibited at the Royal Academy in 1857, and entered the Royal Academy Schools in 1858. In 1859 he went to Rome, where he painted "Elijah's Sacrifice," which was exhibited at

the Academy in 1865. In 1884 he was elected an Associate of the Royal Water Colour Society. "He dedicated his life to the solution of the problems which are ever arising to occupy the student of beauty." He died on the 25th September 1893.

AN OPEN BOOK.

42-1884.

11½ by 9.

Purchased from the artist. Exhibited at the Old Water Colour Society in 1884. The drawing is a water colour version of a figure in Moore's "Reading Aloud," which is at Glasgow; both works are reproduced in the *Art Journal*, 1903, p. 32. The water colour, which is said to have been Moore's second (finished?) drawing in that medium, is also reproduced in A. L. Baldry's *Albert Moore*, 1894, facing p. 66; in colour in H. M. Cundall's *History of British Water Colour Painting*, 1908, facing p. 142; and as picture postcards by Messrs. Lévy and Eyre & Spottiswoode.

DESIGNS AND FIGURES EMBLEMATICAL OF THE MONTHS OF THE YEAR. Twelve arranged in four groups. 180-1894.

Each 6 by 7½.

DESIGNS AND FIGURES EMBLEMATICAL OF THE MONTHS OF THE YEAR. Twelve. 179-1894.

Each 6½ by 6½.

SOMNUS.

885-1901.

9½ by 13. Black and white chalk on brown paper.

Belonged to Lord Leighton.

NYMPHS DANCING.

886-1901.

8 by 15. Black and white chalk on brown paper.

Belonged to Lord Leighton.

A GREEK PLAY.

249-1902.

6 ft. 8 in. by 28 ft. 11 in.

Given by A. L. Baldry, Esq.

Formerly above the proscenium of the Queen's Theatre, Long Acre.

Painted in 1868 in tempera on canvas, and subsequently restored by E. J. Lambert.

STUDIES FOR PICTURES AND FRIEZES, INCLUDING "A GREEK PLAY." D. 213 to 267-1905.

Various sizes. Chalk and charcoal.

See No. 249-1902 above.

Thirty-four are in E.I.D.; the remainder are in circulation.

A GREEK PLAY.

D. 1011-1906.

5 by 20½.

Original design for No. 249-1902.

The Departments of E.I.D. and Circulation also contain numerous cartoons, studies, and patterns in charcoal, red chalk, etc., by Albert J. Moore.

MOORE, Henry, R.A., R.W.S.

Born at York on the 7th March 1831 ; was the ninth son of William Moore, portrait painter, and a brother of Albert (*q.v.*), Edwin, and John Collingham Moore (*q.v.*), and of William Moore, jun. He learnt painting from his father ; studied for a short while at the York School of Design, and attended the Royal Academy Schools for a few months (1853). At the commencement of his career he was influenced by Pre-Raphaelitism, but about 1858 turned his attention almost entirely to marine subjects. He exhibited at the Royal Academy, British Institution, Suffolk Street, the Grosvenor Gallery, and elsewhere. In 1889 his "Clearness after Rain," exhibited at the Paris Exhibition, won him a medal of honour and the Legion of Honour. He was elected an Associate of the Old Water Colour Society in 1876 and a Member in 1880 ; he became A.R.A. in 1885 and R.A. in 1893, and was a Member of the Society of British Artists and the Institute of Painters in Oil Colours. He was awarded a first-class medal at the Antwerp Exhibition of 1894. He died at High Cliffe Hotel, Margate, on the 22nd June 1895.

PORT MADOC, NORTH WALES : SUNSET EFFECT. 1799-1888.

10½ by 20½. Signed, and dated 1868.

In circulation.

Bequeathed by Arthur Ditchfield, Esq.

STRATH FILLAN AND THE DOCHART, PERTSHIRE. 418-1891.

14 by 20½. Signed, and dated 1877-78. *Prescott Hewett Gift.*

Reproduced facing p. 41 of W. Shaw Sparrow's *Angling in British Art*, 1923.

A SQUALLY DAY.

D. 1-1906.

10½ by 14½. Signed, and dated 1879.

LOWESTOFT.

D. 2-1906.

10¾ by 15. Signed, and dated 1888.

The Department of E.I.D. contains numerous pencil drawings by Henry Moore.

MOORE, John Collingham.

Born at Gainsborough in 1829 ; was a son of William Moore, portrait painter, and a brother of Albert (*q.v.*), Edwin, and Henry Moore (*q.v.*), and of William Moore, jun. Entered the Royal Academy Schools in 1850 ; painted portraits almost exclusively at first ; subsequently lived for a long time in Italy, and made many sketches of Florence and Rome and their environs. Exhibited portraits of children, Italian scenes, etc., at the Royal Academy from 1852 to

1880, and contributed to exhibitions at the Grosvenor Gallery and elsewhere. He painted both in oils and water colours. He died in 1880.

THE CAMPAGNA, ROME, AFTER SUNSET. 55-1881.
6½ by 13. *In circulation.*

ON THE TIBER, NEAR ACQUACETOSA. 1798-1888.
10 by 17½. *Bequeathed by Arthur Ditchfield, Esq.*

MORLAND, George.

Born on the 26th June 1763 at the Haymarket, London. His father, Henry R. Morland, a portrait painter, gave him a good training. As early as 1773 young Morland exhibited sketches at the Royal Academy. He studied for a time at the Academy Schools and copied Flemish and Dutch masters. Weary of paternal restraint, he took an attic in Martlett's Court, Bow Street, and fell into the hands of a dealer who made great profit for himself by opening a "Morland Picture Gallery." Subsequently Morland visited Margate, toured in France, and afterwards lived successively at Kensal Green, Marylebone (with his brother-in-law, William Ward), Camden Town, Paddington, and Fitzroy Square. After an expedition to the Isle of Wight, where he painted coast and fishing scenes, he was arrested for debt and imprisoned from 1799 to 1802 and again in 1804. He died at Eyre Street Hill, Cold-bath Fields, on the 29th October 1804, and was buried with his wife in the cemetery of St. James's Chapel, Hampstead Road.

LANDSCAPE WITH FIGURES. D. 726.
9½ by 13¾. Pen, tinted. Signed. *Dyce Bequest.*

INTERIOR OF A PIG-STY. D. 727.
5½ by 7¼. Pencil. Signed. *Dyce Bequest.*

MRS. WILLIAM WARD (*née* MARIA MORLAND), MORLAND'S SISTER. D. 728.
Circular; diam. 7¼. Black chalk, tinted. Signed. *Dyce Bequest.*

TWO FIELD SPANIELS BREAKING THROUGH A HEDGE. D. 729.
7¾ by 10½. Pencil and red chalk. Signed. *Dyce Bequest.*

HEADS OF SHEEP. A.L. 6862.
8½ by 6¾. Sepia. *In E.I.D.*

The Department of E.I.D. also contains a pencil portrait by Morland of his wife, the sister of William Ward.

MORLEY, Harry, R.B.A.

THE SHEPHERD BOY.

P. 9-1924.

9 $\frac{7}{16}$ by 12 $\frac{3}{8}$. Signed, and dated 1923.*Given by Cecil A. Hunt, Esq., R.W.S.*Exhibited in 1923 at the Royal Society of British Artists as
"A Flock of Black-faced Ewes."**MORRIS, J. R.**

There does not seem to be any record of this artist, but judging by the style of the drawing catalogued below he was probably a pupil of La Cave (*q.v.*).

COTTAGE, WITH CART AND FIGURES.

1050-1871.

5 $\frac{1}{2}$ by 8 $\frac{1}{4}$. Signed, and dated 1806.**MORRIS, Oliver.**

Exhibited 1866-92.

SOUTH KENSINGTON MUSEUM: OLD BUILDINGS LOOKING
WEST. 1865.

A.L. 4525.

10 $\frac{3}{4}$ by 15 $\frac{5}{8}$. Signed.*In E.I.D.***MORTIMER, John Hamilton, A.R.A.**

Born in 1741 at Eastbourne, where his father was Collector of Customs. Came to London and studied painting with Hudson, Reynolds' master, and with R. E. Pine; later he studied with Reynolds himself and Cipriani (*q.v.*). In competition with Romney he gained the Society of Arts' premium of 100 guineas for his picture of "St. Paul preaching to the Britons." He designed for various illustrated works. In 1773 he became Vice-President of the Incorporated Society of Artists. In 1778 he was elected A.R.A. and (by special royal grant) R.A. soon after, but he did not live to receive the diploma. He died of fever in Norfolk Street, Strand, on the 4th February 1779, and was buried in High Wycombe Church.

THE SOMPNOUR, THE DEVIL, AND THE WIDOW. 1735-1871.

"Now brother, quod the devil, be not wroth;
Thy body and this panne ben min by right,
Thou shalt with me to helle yet tonight."

Chaucer, *Canterbury Tales*, "The Frere's Tale."8 $\frac{1}{8}$ by 5 $\frac{7}{8}$.*William Smith Gift.*JANUARY AND MAY.—Chaucer, *Canterbury Tales*, "The
Merchant's Tale."

1736-1871.

8 $\frac{1}{8}$ by 5 $\frac{1}{4}$.*In circulation. William Smith Gift.*

The original study for No. D. 628 (see below).

THE THREE GAMBLERS AND TIME. Illustration of Chaucer,
Canterbury Tales, "The Pardoner's Tale."

176, 176a-1890.

8½ by 6¼. Indian ink touched with colour. With engraving
by J. Hogg. *In circulation.*

THE COKE AND PERKIN.

177, 177a-1890.

"Wel bet is roten appel out of hord,
Than that it roteth all the remenant. . . ."

Chaucer, *Canterbury Tales*, "The Coke's Tale."

8½ by 6¼. Indian ink and sepia. With engraving by E.
Williams. *In E.I.D.*

JANUARY AND MAY.—Chaucer, *Canterbury Tales*, "The
Merchant's Tale." D. 628.

7½ by 5½. Indian ink. Engraved by J. K. Sherwin in 1787.
Dyce Bequest.

STUDY OF SATAN FLYING. Illustration to Bell's Poets, 1777.
—Milton, *Paradise Lost*, Book I., line 225. D. 631.

2¾ by 2¾. Indian ink, tinted. *Dyce Bequest.*

No. 2853 in the Dyce Collection is an engraving after this
drawing.

STUDY FOR FIGURE OF SAMSON. Illustration to Bell's Poets,
1777.—Milton, *Samson Agonistes*, line 9. D. 632.

2¾ by 2¼. Indian ink, tinted. *Dyce Bequest.*

No. 2854 in the Dyce Collection is an engraving after this
drawing.

HEADS OF FOUR BANDITTI.

D. 634.

Circular, diam. 4½. Pen and sepia, tinted. *Dyce Bequest.*

BANDITTI SEPARATING.

D. 636.

5½ by 7½. Indian ink, tinted. *Dyce Bequest.*

The Dyce Collection also contains four drawings in ink
by Mortimer; others are in the Department of E.I.D.

MOSER, Miss Mary (Mrs. Hugh Lloyd), R.A.

Born in London on the 27th October 1744; was the only
child of G. M. Moser (1704-1783), an enameller. Gained the
Society of Arts premium for her drawings in 1758 and 1759.
Exhibited at the Spring Gardens Rooms in 1761 and 1762;
became a Foundation Member of the Royal Academy in
1768, and exhibited there at intervals until 1802—from 1797
as Mary Lloyd, as she had married a Captain Hugh Lloyd.
Queen Charlotte employed her to decorate a room at Frog-
more. Her work was distinguished by the taste of her
compositions and the colour and finish of her flower subjects.
She died at 21 Upper Thornhaugh Street, Bedford Square,
on the 2nd May 1819, and was buried at Kensington.

VASE OF FLOWERS. 377-1872.

24 by 17½. Tempera. Dated 1764 at back.
Formerly in the collection of Queen Charlotte.

Reproduced in the Summer number of the *Studio*, 1904.

TULIPS. 100 to 106-1879.

Each 19 by 13½. *In E.I.D.*

GRAPES AND A BIRD. 159-1881.

14 by 10. Signed. *In circulation.*

ROSES AND OTHER FLOWERS. 160-1881.

10 by 9. Signed. Painted in or after 1768.

The Department of E.I.D. contains two other water colour drawings of flowers by the above artist.

MUIRHEAD, David, A.R.W.S.

AFTERNOON ON THE SEVERN. P. 36-1925.

9½ by 14½. Signed, and dated 1922.

Presented by A. E. Anderson, Esq.

MÜLLER, William James

Born at 13 Hill's Bridge Parade, Bristol, on the 28th June 1812, where his father, J. S. Müller of Danzig, was Curator of the Museum. It was intended that he should become an engineer, but he proved unsuccessful in that profession. He showed a precocious talent for drawing, and studied art under J. B. Pyne (*q.v.*). In 1831 he visited Norfolk and Suffolk, and in 1833 North Wales. His exhibits at the Royal Academy range from 1833 to 1845, and works by him also appeared at the British Institution and Suffolk Street. After touring in Germany, Switzerland, and Italy in 1834, and in Greece and Egypt in 1838, he settled in London in 1839; in 1840 he visited France; in 1843-44 he accompanied, as a volunteer, the Government expedition to Lycia, where he made sketches for some of his paintings. His reputation was now established, and he received many commissions; but his health was failing, and shortly after removing to Bristol he died there, at 1 Park Row, on the 8th September 1845.

Among his friends were John Skinner Prout, Samuel Jackson, G. A. Fripp, Harry Johnson, and J. C. Gooden. Edward Dighton was his pupil. Some account of all these artists is given in this catalogue.

CHAPEL OF THE ENTOMBMENT. 1653-1869.

11½ by 16½. *In E.I.D. Townshend Bequest.*

- BRIDGE OF THE LLEDR, NORTH WALES. 593-1870.
 $13\frac{1}{4}$ by $20\frac{1}{4}$. *In circulation. Parsons Bequest.*
- RIVER SCENE, WITH BOATS. 600-1870.
 $7\frac{1}{2}$ by $12\frac{1}{2}$. Signed. Indian ink.
In circulation. Parsons Bequest.
 The Department of E.I.D. contains a mezzotint by Sir Frank Short after this drawing.
- RUSTIC SHED AND GATE. 608-1870.
 $9\frac{3}{4}$ by $12\frac{3}{4}$. Signed, and dated 1833. *Parsons Bequest.*
- LANDSCAPE, WITH RIVER AND RUINED TOWER. 616-1870.
 $8\frac{1}{4}$ by $13\frac{1}{2}$. Signed. *In circulation. Parsons Bequest.*
- WOODY LANDSCAPE, WITH ROCKS AND COTTAGE. 618-1870.
 $14\frac{1}{4}$ by $21\frac{1}{4}$. *In circulation. Parsons Bequest.*
- MOEL SIABOD, NORTH WALES. 47-1873.
 $9\frac{5}{8}$ by $19\frac{1}{2}$. *In circulation. Given by C. T. Maud, Esq.*
 Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892.
- WOOD NEAR BRISTOL. 48-1873.
 $21\frac{1}{4}$ by $16\frac{5}{8}$. *Given by C. T. Maud, Esq.*
- OLD HOUSE, BRISTOL. 365-1876.
 9 by $6\frac{1}{2}$. *In circulation.*
- ROCKY COAST SCENE. 173-1889.
 $9\frac{3}{4}$ by $13\frac{5}{8}$. Signed, and dated 1831.
- CITY OF ANGERS. 89-1894.
 $16\frac{1}{8}$ by $11\frac{3}{4}$. Signed, and dated 1840.
In circulation. Given by J. E. Taylor, Esq.
- AN EASTERN BURIAL-GROUND. (Fig. 78.) 91-1894.
 $6\frac{1}{4}\frac{3}{8}$ by $12\frac{1}{8}$. *Given by J. E. Taylor, Esq.*
- MOUNTAINOUS LANDSCAPE (PROBABLY EASTERN). 92-1894.
 9 by $14\frac{1}{4}$. *In circulation. Given by J. E. Taylor, Esq.*
- VENICE. 32-1900.
 $8\frac{5}{8}$ by $15\frac{3}{4}$. Signed, and dated 1834.
Given by James Orrock, Esq., R.I.
 Reproduced in *Venice Past and Present*, by S. Brinton, 1925, p. 77; and in colour facing p. 98 of H. M. Cundall's *History of Water Colour Painting*, 1908.
- LANDSCAPE, WITH CHURCH AND HOUSES. 1765-1900.
 $12\frac{1}{8}$ by $19\frac{1}{8}$. *Ashbee Bequest.*
- AN ITALIAN LANDSCAPE: BUILDINGS BY THE WATERSIDE. D. 276-1904.
 $9\frac{1}{4}$ by 16.

- A TURKISH CARPET SELLER. D. 1595-1889.
 $6\frac{3}{4}$ by $3\frac{3}{8}$. Signed, and dated 1841. *In E.I.D.*
- CHÂTEAU DE BRISSAC, MAINE-ET-LOIRE. P. 40-1917.
 $17\frac{3}{10}$ by $11\frac{7}{8}$. Signed, and dated 1840.
Bequeathed by Henry L. Florence, Esq.
- THE HALL OF COLUMNS, KARNAK, THEBES. P. 33-1921.
 $16\frac{1}{8}$ by $11\frac{1}{8}$. Signed, and dated 1839.
- THE TEMPLE OF DENDERAH, UPPER EGYPT. E. 1162-1921.
 $11\frac{1}{4}$ by $16\frac{1}{4}$. *In E.I.D.*
- FALLS OF CORRIEMULZE, ABERDEENSHIRE. E. 59-1922.
 $9\frac{1}{8}$ by $6\frac{1}{8}$. *In E.I.D. Given by H. Stuart Thompson, Esq.*

MULREADY, William, R.A.

Born at Ennis in Ireland in April 1786; came early to London and was admitted as a student of the Royal Academy at the age of fourteen. Afterwards he became a pupil teacher in the studio of John Varley (*q.v.*), whose sister he married in 1803. He exhibited at the Royal Academy from 1804 to 1862, and also at the British Institution and Suffolk Street. He was elected A.R.A. in 1815 and R.A. a few months later, in 1816. He illustrated numerous works, such as the *Vicar of Wakefield*, about 1840. In 1840 he designed the first penny postage envelope issued by Rowland Hill. He is best known as an oil painter of genre subjects, but he also produced landscapes and portraits. He died at Linden Grove, Bayswater, on the 7th July 1863, and was buried in Kensal Green Cemetery.

- STUDY FOR PICTURE OF "PUNCH." 60.
 $15\frac{3}{8}$ by $21\frac{1}{4}$. Chalk.
See No. 159, Catalogue of Oil Paintings, p. 101.
In E.I.D. Sheepshanks Gift.
- SKETCH OF BOYS WRESTLING, FROM PICTURE OF "THE CONVALESCENT FROM WATERLOO." 61.
 $12\frac{3}{8}$ by $17\frac{3}{8}$. Pencil.
See No. 506-1882, Catalogue of Oil Paintings, p. 102.
Sheepshanks Gift.
- LIFE STUDY OF A GIRL AND CHILD, FOR THE PICTURE OF "FIRING THE CANNON." 62.
 $17\frac{3}{8}$ by 9. Chalk. *In E.I.D. Sheepshanks Gift.*
- THE PROFILE ON THE WALL: SKETCH FOR THE PICTURE OF "THE ORIGIN OF A PAINTER." 63.
 $7\frac{3}{8}$ by $6\frac{1}{4}$. Chalk. *In E.I.D. Sheepshanks Gift.*

- LIFE STUDY OF A MALE FIGURE. 64.
 $6\frac{1}{2}$ by $6\frac{3}{4}$. Pen and ink, slightly tinted. Dated 1833.
See No. 143, Catalogue of Oil Paintings, p. 99.
In E.I.D. Sheepshanks Gift.
- LANDSCAPE, WITH CATTLE. 65.
 $1\frac{1}{2}$ by $2\frac{3}{4}$. Pen and ink, slightly tinted.
In E.I.D. Sheepshanks Gift.
- BLACKHEATH PARK. 66.
 $7\frac{1}{4}$ by $8\frac{3}{4}$. Pen and ink. *In E.I.D. Sheepshanks Gift.*
- TWO LANDSCAPE SKETCHES FOR "BOYS FISHING," AND THREE STUDIES FOR THE PICTURE OF "THE BARBER'S SHOP." 68 to 72.
 Various sizes. Pen and ink. Nos. 70 and 71 are dated 1811.
In E.I.D. Sheepshanks Gift.
- STUDY FOR THE PORTRAIT OF JOHN SHEEPSHANKS (1787-1863), ART AMATEUR, DONOR OF THE "SHEEPSHANKS GIFT." 75.
 $16\frac{1}{2}$ by $14\frac{1}{4}$. Pen and sepia. Dated 1832.
See No. 142, Catalogue of Oil Paintings, p. 99.
Sheepshanks Gift.
- SKETCH FOR THE HOUSEKEEPER IN THE SAME PICTURE. 76.
 9 by $7\frac{1}{4}$. Pen and ink. Dated 1832.
See No. 142, Catalogue of Oil Paintings, p. 99.
Sheepshanks Gift.
- SKETCH FOR THE ORNAMENTED FIREPLACE IN THE SAME PICTURE. 77.
 6 by $7\frac{1}{8}$. Pen and sepia.
See No. 142, Catalogue of Oil Paintings, p. 99.
Sheepshanks Gift.
- JOHN SHEEPSHANKS (1787-1863), ART AMATEUR, DONOR OF THE "SHEEPSHANKS GIFT." 78.
 $17\frac{1}{8}$ by $14\frac{1}{4}$. Pen and ink.
See No. 142, Catalogue of Oil Paintings, p. 99.
Sheepshanks Gift.
- COTTAGE. 199.
 $7\frac{1}{8}$ by $9\frac{1}{4}$. Pencil. *Sheepshanks Gift.*
- LESSONS AND PLAY. 211.
 $3\frac{3}{8}$ by $3\frac{3}{8}$ and $3\frac{3}{8}$ by $1\frac{5}{8}$. Two drawings on zinc.
In E.I.D. Given by Lady Cole.
- LIFE STUDY OF A FEMALE. 418.
 $15\frac{1}{2}$ by 10 . Chalk. *In E.I.D. Sheepshanks Gift.*
- THE REV. RICHARD SHEEPSHANKS, M.A. (1794-1855), ASTRONOMER. 419.
 14 by $10\frac{1}{4}$. Chalk. Signed, and dated 1857.
Sheepshanks Gift.

JOHN SHEEPSHANKS (1787-1863), ART AMATEUR, DONOR OF
THE "SHEEPSHANKS GIFT." 424.

13 $\frac{1}{8}$ by 12 $\frac{1}{2}$. Chalk. Signed, and dated 1858.

Sheepshanks Gift.

HEATH SCENE, WITH BRIGHT SKY. 650 (A.L. 6575).

3 $\frac{1}{2}$ by 5 $\frac{3}{4}$. Pastel. Painted in 1845.

In circulation.

EVENING SCENE. 651 (A.L. 6574).

3 $\frac{3}{8}$ by 5 $\frac{1}{2}$. Pastel. Painted in 1845.

In circulation.

LIFE STUDY: FEMALE FIGURE. 652 (A.L. 6594).

17 by 15. Pastel. Dated 1863.

POSTAGE ENVELOPE, 1844. Brass Plate (engraved by John
Thompson after Mulready's Design) and Proofs.

6810-1857.

3 $\frac{1}{2}$ by 5 $\frac{1}{4}$.

In E.I.D.

Given by the Commissioners of Inland Revenue.

JOHN SHEEPSHANKS (1787-1863), ART AMATEUR, DONOR OF
THE "SHEEPSHANKS GIFT." 360-1890.

8 $\frac{5}{8}$ by 4 $\frac{3}{4}$. Sepia. Signed, and dated 1832.

Given by Lindo S. Myers, Esq.

MAN AND WOMAN SEATED ON A CLIFF. A.L. 6567.

2 $\frac{3}{4}$ by 5 $\frac{1}{8}$. 1831-32.

In circulation.

GIVING A BITE. *After* Mulready. 1190-1886.

19 $\frac{1}{2}$ by 15 $\frac{3}{8}$.

Dixon Bequest (Bethnal Green Museum).

Copy of the Oil Painting, No. 140, Catalogue of Oil Paintings,
p. 99.

The Department of E.I.D. also contains numerous chalk
and other drawings by Mulready.

MUNN, Paul Sandby.

Born at Greenwich in 1773; was the son of a landscape
painter and a godson of Paul Sandby (*q.v.*). He exhibited
Welsh and other subjects at the Royal Academy from 1799
to 1805; in the latter year he became an Associate of the
Old Water Colour Society, where he exhibited until 1815.
His works are in the early manner, clever, but with little
force. He died at Margate on the 11th February 1845.

Francis Stevens (*q.v.*) was his pupil.

COUNTRY ROAD. 440.

12 $\frac{3}{4}$ by 22 $\frac{3}{4}$. Signed, and dated 1808.

RIEVAULX ABBEY, YORKSHIRE. 779-1870.

10 $\frac{1}{2}$ by 14. Signed, and dated 1806.

PASS OF LLANBERIS. 797-1877.

4 $\frac{3}{4}$ by 7 $\frac{3}{4}$.

- HASTINGS CASTLE. 112-1892.
 $10\frac{7}{8}$ by $15\frac{1}{4}$. Dated 1819 (?).
- LANDSCAPE: RIPON CATHEDRAL IN THE DISTANCE. 73-1894.
 $9\frac{5}{8}$ by $13\frac{3}{8}$. Signed, and dated 1804.
In circulation. Given by J. E. Taylor, Esq.
- OWEN GLENDOWER'S PARLIAMENT HOUSE, DOLGELLY.
 A.L. 5756.
 9 by $13\frac{3}{8}$.
In circulation.
- A COTTAGE IN HIGH STREET, HASTINGS. A.L. 6861.
 $10\frac{1}{2}$ by $12\frac{3}{4}$. Indian ink. Signed, and dated 1811.
In circulation.
- LANDSCAPE, WITH BARN. S.EX. 92-1889.
 $8\frac{1}{2}$ by $10\frac{3}{4}$. "Drawn at the age of 20."
In circulation.
- VIEW ON THE TEES, BARNARD CASTLE. S.EX. 93-1889.
 5 by $9\frac{7}{8}$. Dated 1803.
In circulation.
- VIEW AT CAPEL CURIG, NORTH WALES. S.EX. 94-1889.
 $6\frac{3}{8}$ by 10. Dated 1802.
In circulation.
- ENTRANCE TO THE COURT, HOUGOUMONT. S.EX. 95-1889.
 $5\frac{3}{4}$ by 10. Monochrome.
In circulation.
- RHEINFELS. S.EX. 96-1889.
 $5\frac{1}{4}$ by $11\frac{3}{16}$. Dated 1835. Monochrome.
In circulation.
- CARLISLE WALL. S.EX. 97-1889.
 $4\frac{1}{2}$ by 5. Sepia.
In circulation.

MURRAY, Mrs. Henry John (née Elizabeth Heaphy).

A daughter of Thomas Heaphy, sen. (*q.v.*), who was a water colour painter and the first President of the Society of British Artists. Miss Heaphy exhibited portraits and other works at the Royal Academy from 1834 to 1843; and from 1846, after her marriage with Mr. Henry John Murray, H.B.M. Consul at Tangier, she frequently contributed subjects of an oriental character to various exhibitions. She became a Member of the New Water Colour Society (now the Royal Institute) in 1861. She died at San Remo on the 8th December 1882.

- CHURCH PATRONAGE. A priest between two women, one vending tickets for a bull-fight, the other offering reliquaries. 1213-1886.
 35 by $25\frac{1}{4}$. Signed "Elizabeth Murray, Teneriffe."

Dixon Bequest (Bethnal Green Museum).

NAFTEL, Paul Jacob, R.W.S.

Born on the 10th September 1817 in the Channel Islands—many of his works depict scenes there; exhibited chiefly at the Old Water Colour Society, of which he became an Associate in 1850 and a Member in 1859, and where nearly seven hundred of his works appeared. He taught for many years in Guernsey, and from 1870 in London. He died at Strawberry Hill on the 13th September 1891.

His second wife, who died on the 9th October 1912, was a daughter of O. Oakley (*q.v.*), and was also a painter.

Miss Kate Prentice (*q.v.*) was a pupil of Naftel.

OLD MILL, "SALT PANS," GUERNSEY. 2995–1876.

6 $\frac{3}{8}$ by 14. Signed, and dated 1868. *William Smith Bequest.*

SPRING TIME. 39–1892.

10 $\frac{3}{16}$ by 14 $\frac{1}{4}$. Signed, and dated 1864.

A COTTAGE, NORTH WALES. E. 714–1922.

14 by 10 $\frac{1}{4}$. *In E.I.D. Bequeathed by Charles Poland, Esq.*

The Department of E.I.D. contains a sepia drawing by Naftel after E. L. T. Jenkinson.

NASH, Frederick.

Born in 1782 at Lambeth; was the son of a builder. He studied at the Royal Academy from 1801, and was occasionally employed by Sir R. Smirke, R.A., the architect. He exhibited at the Royal Academy at intervals from 1799 to 1847, and very many of his works appeared at the exhibitions of the Old Water Colour Society, of which he became a Member in 1810; he seceded when the constitution was changed in 1812, but was re-elected in 1824. In 1807 he was appointed draughtsman to the Society of Antiquaries. He began a series of sketches of Paris in 1819, and several books were illustrated by him. He died at Brighton on the 5th December 1856.

THE FOUNTAINS AT VERSAILLES. 491.

21 by 30 $\frac{3}{8}$.

TINTERN ABBEY. 577.

21 $\frac{3}{8}$ by 15 $\frac{5}{8}$.

In circulation.

LONDON AS SEEN FROM HOLLOWAY, ABOUT 1820. 89–1879.

8 $\frac{1}{4}$ by 12 $\frac{3}{4}$.

In circulation.

THE MANSION HOUSE AND THE POULTRY, LOOKING DOWN CHEAPSIDE. 195–1883.

12 by 10 $\frac{1}{8}$.

WESTMINSTER ABBEY: INTERIOR VIEW, showing the North Ambulatory and West Side of St. John the Baptist's Chapel. 1938-1900.

47½ by 35½.

Carr Bequest.

THE GATEWAY, PENNSYLVANIA CASTLE, PORTLAND ISLAND. D. 897-1900.

10¾ by 14¾.

In E.I.D.

THE GREAT COURT OF LEADENHALL MARKET. D. 209-1906.

6⁰/₁₆ by 8⁰/₁₆. Signed.

In E.I.D.

S.E. PROSPECT OF THE CHAPEL OF ST. PETER IN THE TOWER OF LONDON. D. 210-1906.

7⁵/₈ by 8⁷/₈. Signed.

In E.I.D.

THE SMALL ARMOURY. D. 211-1906.

7½ by 10¾. Signed.

In E.I.D.

EXTERIOR OF THE CHAPEL OF THE OLD LEADENHALL MARKET. D. 212-1906.

9½ by 12¾. Pencil and wash.

In E.I.D.

NETLEY ABBEY. P. 2-1918.

30 by 39¹/₁₆.

Given by F. L. Lucas, Esq.

NOTRE DAME, PARIS. P. 97-1922.

13 by 19. Signed.

On the back is a very slight pencil sketch of a landscape.

NASH, Joseph.

Born at Great Marlow on the 17th December 1808; was the son of a clergyman who kept a school at Croydon. He was placed early with the elder Pugin (*q.v.*), under whom he became a skilful draughtsman, especially of Gothic architecture. At first he illustrated novels and books of poetry, and then devoted himself to architectural drawing. He painted, with great freedom, taste and skill, interior and exterior views of many old English mansions and baronial halls. He became an Associate of the Old Water Colour Society in 1834 and a Member in 1842; he also exhibited occasionally at the Royal Academy and elsewhere. He was skilled in lithography, and published several works illustrated by this means. He died at Bayswater on the 19th December 1878.

EAST END OF THE CHURCH OF ST. JACQUES, DIEPPE. 430.

14½ by 10.

In circulation.

ROCHESTER. 431.

13½ by 19½. Signed.

Nos. A.L. 5966 and 5967 in E.I.D. are copies of No. 431.

- STUDY FOR "THE HALL AT SPEKE," LANCASHIRE. 432.
 $13\frac{1}{8}$ by $19\frac{1}{8}$. Signed. *In circulation.*
- SPEKE HALL, LANCASHIRE. 556.
 $22\frac{1}{4}$ by $30\frac{1}{4}$. Signed, and dated 1850. *Ellison Gift.*
- SPEKE HALL, LANCASHIRE. 1036-1873.
 $15\frac{1}{2}$ by $11\frac{3}{8}$. Signed, and dated 1849. *Ellison Gift.*
 No. A.L. 8531 in circulation is a copy of No. 1036-1873 by J. T. Williamson, 1879.
 Reproduced in colour facing p. 108 of H. M. Cundall's *History of Water Colour Painting*, 1908.
- THE CARTOON GALLERY, KNOLE HOUSE, NEAR SEVENOAKS, KENT. 1037-1873.
 $21\frac{1}{8}$ by $29\frac{1}{4}$. Signed, and dated 1841. *Ellison Gift.*
- THE BLACK KNIGHT AND WAMBA THE JESTER FALL INTO AN AMBUSCADE.—Scott, *Ivanhoe*, chapter xl. 1038-1873.
 $22\frac{3}{8}$ by $31\frac{3}{8}$. *Ellison Gift.*
 Etched by Miss C. W. Pott in 1908.
- PORCH AT MONTACUTE, SOMERSETSHIRE. 1039-1873.
 $29\frac{1}{4}$ by 21. Signed, and dated 1842. *Ellison Gift.*
- THE GALLERY AT KNOLE HOUSE, NEAR SEVENOAKS, KENT. 2996-1876.
 $11\frac{1}{4}$ by $16\frac{1}{8}$. *William Smith Bequest.*
- TOMB OF THE CROFTS FAMILY, CHIPPING NORTON CHURCH, OXFORDSHIRE. 1640-1888.
 $14\frac{1}{4}$ by $10\frac{1}{2}$. Signed, and dated 1858. *In circulation.*
- OPENING OF THE GREAT EXHIBITION OF 1851. 71 to 73-1898.
 Three drawings, each 21 by 29. *Bethnal Green Museum.*
- INTERIOR OF BROADWATER CHURCH, SUSSEX. A.L. 6869.
 $12\frac{7}{8}$ by $17\frac{7}{8}$. Signed, and dated 1865. *In E.I.D.*
- SCREEN IN THE CHURCH OF ST. JACQUES, DIEPPE. D. 208-1889.
 $14\frac{1}{2}$ by 10. *In E.I.D.*
- THE PRESENCE CHAMBER OF HAMPTON COURT PALACE. The Banquet given to the French Ambassadors by Cardinal Wolsey. D. 258-1903.
 $11\frac{1}{4}$ by $16\frac{7}{8}$. *In E.I.D.*
 Lithographed in Nash's *Mansions*, Series III., No. xvii.
- INTERIOR OF CHRIST CHURCH CATHEDRAL, OXFORD, LOOKING EAST FROM THE NAVE. D. 272-1903.
 20 by 15. Signed, and dated 1858. *In E.I.D.*

INTERIOR OF THE HALL OF CHRIST CHURCH, OXFORD, LOOKING
EAST FROM THE DAIS. D. 273-1903.

15 $\frac{3}{8}$ by 20. Signed, and dated 1858.

In E.I.D.

A PORTION OF THE TRANSEPT OF THE GREAT EXHIBITION OF
1851. D. 1815-1904.

21 by 29 $\frac{3}{8}$. Signed, and dated 1851. *Bethnal Green Museum.*

ENTRANCE GATEWAY TO THE FIRST COURT, HAMPTON COURT
PALACE. D. 113-1905.

9 $\frac{3}{8}$ by 15 $\frac{3}{8}$.

In E.I.D. Given by F. R. Bryan, Esq.

THE SPANGLED BEDROOM, KNOLE PARK, KENT.

D. 109-1905.

11 $\frac{3}{8}$ by 16 $\frac{1}{2}$.

In E.I.D. Given by F. R. Bryan, Esq.

The Department of E.I.D. also contains designs, etc., by
J. Nash.

NASMYTH, Miss Jane.

Born in 1778 ; was perhaps a sister of Patrick Nasmyth
(*q.v.*) ; lived at Edinburgh, and subsequently, with Misses
Barbara, Charlotte and Margaret Nasmyth, all artists, at
Putney ; exhibited from 1826 to 1866 at the British Institu-
tion and Suffolk Street. Died about 1866.

LANDSCAPE, WITH STREAM AND BRIDGE.

1648-1901.

6 $\frac{5}{8}$ by 10 $\frac{1}{2}$.

NASMYTH, Peter (or Patrick).

Nasmyth was born at Edinburgh on the 7th January
1787, the son of Alexander Nasmyth, the landscape painter ;
he was christened Peter, but called himself Patrick. He
came to London at the age of twenty, and followed the
profession of a landscape painter ; he exhibited from 1811
to 1832 at the British Institution, Royal Academy, and the
Society of British Artists, and became a Member of the
last-named society in 1823. He painted principally in oil.
Much of his work shows traces of the influence of Hobbema
and other Dutch masters whose pictures he studied. He
painted with his left hand, his right hand having been
injured when he was a youth. He died at Lambeth on
the 17th August 1831, and was buried at St. Mary's Church.
James Nasmyth, inventor of the Nasmyth hammer, was his
brother.

ST. PAUL'S CATHEDRAL FROM LAMBETH MARSH. P. 34-1922.

8 $\frac{3}{8}$ by 10 $\frac{3}{8}$. Dated June 4, 1807.

NATTES, John Claude.

Born in England of Irish parents about 1765; studied under Hugh P. Dean, a landscape painter. His works are chiefly topographical; in 1781-84 he exhibited Italian scenes. He travelled in Scotland between 1797 and 1800, made views for J. Stoddart's *Remarks on . . . Scotland*, c. 1800, and in 1804 published *Scotia Depicta*. He also produced works containing views of Ireland, Bath, and Paris. In 1804 he helped to found the Water Colour Society, but he was expelled in 1807 for exhibiting drawings not by his own hand; he also exhibited at the Royal Academy. In 1820-22 he travelled in Italy and the south of France. He died in South Molton Street, London, in 1822.

THE PONT DE L'HÔTEL DIEU AND THE SOUTH TOWER OF
NOTRE DAME, PARIS. 632.

9 $\frac{3}{4}$ by 13 $\frac{1}{2}$.

Reproduced in the *Architectural Review*, April 1925, p. 133.

BOLSOVER CASTLE, DERBYSHIRE. 1716-1871.

10 $\frac{3}{4}$ by 18 $\frac{1}{2}$. *Ascribed to Nattes.*

William Smith Gift.

The Department of E.I.D. and the Bethnal Green Museum each contain one drawing by Nattes.

NEALE, John Preston.

Born in 1780; was for a time a clerk in the Post Office. His works were topographical, and to give them greater truth he studied architecture. He painted a few works in oil, but usually drew with a pen and finished with washes of water colour. His exhibits at the Royal Academy range from 1797 to 1844, and some of his pictures appeared at the British Institution, Old Water Colour Society, and Suffolk Street. He drew illustrations for many works, and travelled through Great Britain making drawings of country seats and churches, which were published. He died at Tattingstone, near Ipswich, on the 14th November 1847.

STAPLEHURST, KENT. 638.

7 $\frac{1}{8}$ by 10 $\frac{1}{2}$. Signed, and dated 1830.

In circulation.

BLYTHBURGH CHURCH, SUFFOLK. 1597-1901.

6 $\frac{1}{2}$ by 9 $\frac{1}{2}$. Signed, and dated 1808.

Engraved in *Beauties of England and Wales*, vol. 20.

The Department of E.I.D. contains pencil drawings by J. P. Neale.

NEALE, Samuel.

Nothing is known about this artist. The drawing mentioned below resembles somewhat in manner the work of Hugh O'Neill (*q.v.*), but is signed S. Neale on the old mount.

OLD HOUSES AT ABINGDON, BERKSHIRE. 618-1877.
6 $\frac{3}{4}$ by 9 $\frac{3}{4}$. Signed.

NEATBY, Edward M., R.M.S., A.R.C.A.

PRINCETOWN FROM WIDDICOMBE HILL, DARTMOOR. E. 88-1923.
10 $\frac{1}{2}$ by 14 $\frac{7}{8}$. *In E.I.D. Given by the artist.*

NEAR POSTBRIDGE, DARTMOOR. Circ. 144-1925.
10 $\frac{1}{4}$ by 15. Signed. *In circulation.*
Given by G. Stuart Robertson, Esq., K.C.

The Department of E.I.D. contains a chalk portrait by the above artist.

NESBITT, Sidney.

Exhibited 1872-78.

A VILLAGE STREET. A.L. 16281.
10 $\frac{3}{16}$ by 14 $\frac{1}{8}$. Signed. *In E.I.D.*

NESFIELD, William Andrews.

Born on the 19th February 1793, at Chester-le-Street; was the son of the rector of Brancepeth, Durham; was educated at Winchester, Trinity College, Cambridge, and Woolwich. He entered the Army in 1809, served in the Peninsular War and in Canada, and retired in 1816 with the grade of lieutenant. He exhibited landscapes at the Old Water Colour Society from 1823, when he became successively an Associate and a Member, till 1851, but he resigned in the following year. In the latter part of his life he had a reputation as a landscape gardener. He died on the 2nd March 1881.

BAMBOROUGH CASTLE, NORTHUMBERLAND. 536.
20 $\frac{7}{8}$ by 27 $\frac{5}{8}$. Signed. *Ellison Gift.*

Perhaps the drawing exhibited at the Old Water Colour Society in 1832.

CIRCLE OF STONES AT TORMORE, ISLE OF ARRAN. (Fig. 77.) 986-1901.

10 by 12.

Perhaps the "Druidical Temple at Tormore, Isle of Arran," exhibited at the Old Water Colour Society in 1828.

MISCELLANEOUS LANDSCAPES.

D. 143 to 272—1894.

Various sizes.

In E.I.D.

NEWTON, Alfred Pizzey (or Pizzi), R.W.S.

Born on the 21st January 1830, at Rayleigh, Essex. Exhibited at the Royal Academy, but chiefly at the Old Water Colour Society, of which he became an Associate in 1858 and a Member in 1879. Painted landscapes, especially mountain scenery; executed drawings for Queen Victoria. Travelled in Italy and Greece. Died at Rockferry in 1883.

CORNFIELD, ROEHAMPTON, SURREY. 138—1884.

8½ by 12. Signed.

LANDSCAPE, WITH RIVER AND BRIDGE. 139—1884.

8½ by 14½. Signed.

In circulation.

LANDSCAPE, WITH MOUNTAIN RANGE. 140—1884.

6½ by 13. Signed.

In circulation.

RAYLEIGH, ESSEX. 141—1884.

14½ by 24½. Signed.

In circulation.

It has been suggested that this drawing is a view of Benfleet on the estuary of the Thames.

SUNSET ON A SCOTCH LOCH. 419—1891.

8½ by 16½. Signed, and dated 1866.

In circulation. Prescott Hewett Gift.

VIEW OF THE PROPYLÆA ON THE ACROPOLIS, ATHENS.

105—1896.

13½ by 19½. Signed, and dated 1883.

THE ARCH OF TITUS, ROME. 841—1898.

28¾ by 44½. Signed, and dated 1862.

Given by the widow and children of the painter.

The picture represents an incident seen by the painter—soldiers bringing in a captured brigand from the Campagna.

The Department of E.I.D. contains a pencil drawing by the above artist.

NIBBS, Richard Henry.

Born about 1816. Painted landscapes, genre, and marine subjects. Exhibited from 1841 to 1889 at the Royal Academy, British Institution, Society of British Artists, etc. Painted both in oil and water colour. Died at Brighton in 1893.

AT GREENWICH, 1842. E. 2609—1917.

5½ by 8¾. Pencil and wash.

In E.I.D. Given by Arthur Myers Smith, Esq.

SEASCAPE WITH SAILING BOATS. E. 847-1918.
 $4\frac{1}{2}$ by $8\frac{1}{4}$. In E.I.D. Given by Arthur Myers Smith, Esq.

COAST SCENE WITH FISHING BOATS, LOBSTER POTS, ETC. E. 1042-1918.

$8\frac{3}{8}$ by 14. In E.I.D. Given by Arthur Myers Smith, Esq.

The Department of E.I.D. contains two other drawings by R. H. Nibbs.

NICHOLL, Andrew, R.H.A.

Born in Church Lane, Belfast, 4th April 1804, the son of a bootmaker ; was apprenticed to a printer at Belfast. Studied in London and subsequently worked at Dublin, where he exhibited in 1832, and was elected an Associate of the Royal Hibernian Academy in 1837 ; he became a Member in 1860. In 1840 he settled in London. In 1849 he went to Colombo as teacher of painting and drawing at the Colombo Academy. After residing again in London, Dublin, and Belfast, he finally returned to London, where he died at 7 Camberwell Grove on the 16th April 1886. Some of Nicholl's drawings were engraved and lithographed. He wrote some articles and poetry.

COLLIN GLEN, LARNE, NEAR BELFAST. 1497-1888.
 $14\frac{1}{4}$ by 10. Signed. In E.I.D.

STUDY OF TREES. 1498-1888.
 9 by $12\frac{3}{4}$. In circulation.

SANDS OF NEWCASTLE, CO. DOWN. 1499-1888.
 7 by 10. Dated 1844. In circulation.

THE ISLANDS OF GALITA, GALITONA AND AGUGLIA, OFF THE COAST OF TUNIS. 1500-1888.
 $6\frac{5}{8}$ by $9\frac{7}{8}$.

STUDY OF A WILLOW TREE OVERHANGING WATER, NEAR BALL'S BRIDGE, DUBLIN. 1633-1888.
 $12\frac{3}{4}$ by $19\frac{1}{2}$. Signed on the front, and dated 1857 at the back. In circulation.

SUMMER WILDFLOWERS : STUDY FROM NATURE. 111-1891.
 $13\frac{3}{4}$ by $20\frac{3}{4}$.

NICHOLL, William.

Born at Belfast on the 11th December 1794, a brother of Andrew Nicholl (*q.v.*). He was engaged in business, but practised as an amateur landscape painter, and was a Member of the Association of Artists at Belfast. He established the

first exhibition of paintings and sculpture held in the Belfast Museum. He died in April 1840, and was buried at Knock, near Belfast.

A ROADSIDE STUDY : BELFAST. 437-1902.
9½ by 13½. Signed.

NICHOLS, Alfred.

Formerly master of the School of Art at Bristol. Exhibited in 1866.

LEITH HILL, SURREY, FROM HOLMWOOD COMMON. S.EX. 104-1882 (E. 1847-1920).
9 by 19¾. *In E.I.D.*

MARTELLO TOWERS, NEAR DYMCHURCH, KENT. S.EX. 408-1882.
13½ by 19½. Painted in 1878. *In E.I.D.*

LITTLE HEREFORD BRIDGE OVER THE TEME, NEAR TENBURY. S.EX. 409-1882.
13¾ by 19¾. Painted in 1877. *In E.I.D.*

CLEARING IN THE WOODS, NEAR LUDLOW. S.EX. 410-1882.
13¾ by 19¾. Dated 1878. *In E.I.D.*

NICHOLSON, Alfred.

Born at Whitby in 1788 ; was a son of Francis Nicholson (*q.v.*). In early life he was in the Navy, and saw service on the coasts of Holland and Portugal. In 1813 he went to Ireland, where he spent three or four years sketching. He settled in London about 1818 as a teacher of drawing, and died there in 1833.

IRISH LANDSCAPE, WITH RIVER AND CASTLE : EVENING. 111-1892.
12¾ by 8¾. Signed.

NICHOLSON, Francis.

Born on the 14th November 1753, at Pickering, in Yorkshire. After taking lessons from an artist at Scarborough, he returned to Pickering, where he chiefly painted animals. After two visits to London he settled in 1783 at Whitby ; here he painted portraits and landscapes and taught drawing. In 1789 he first exhibited at the Royal Academy. Leaving Whitby in 1792, he went to Knaresborough, and thence to Ripon, settling finally in London. He was one of the founders of the Old Water Colour Society, and subse-

quently its President, but tendered the resignation of his membership in 1813. In 1820 he published *The Practice of Drawing . . . in Water Colours*. Among his favourite subjects were rushing streams, waterfalls and shipwrecks. He worked at lithography. He died at 52 Charlotte Street, Marylebone, on the 6th March 1844.

- RHAIADR MAWR, NORTH WALES. 421.
30 $\frac{1}{4}$ by 25 $\frac{1}{2}$. *In circulation.*
- RIVER SCENE. 445.
11 $\frac{7}{8}$ by 16 $\frac{1}{2}$. *In circulation.*
- MOUNT ETNA. 658-1870.
24 $\frac{7}{8}$ by 35 $\frac{1}{2}$. *Given by T. F. Dillon Croker, Esq.*
- EDINBURGH, FROM THE BRUNTSFIELD GOLF LINKS (now partially built over). 174-1875.
14 $\frac{1}{2}$ by 18 $\frac{1}{2}$.
Engraved by J. Walker in 1798 in vol. iv. of the *Copper Plate Magazine*.
- LAMB ROW, CHESTER. 3011-1876.
21 by 16 $\frac{1}{2}$. *William Smith Bequest.*
Exhibited at the Old Water Colour Society in 1808.
- SCARBOROUGH CASTLE: A SHIPWRECK. 3012-1876.
18 $\frac{1}{4}$ by 24 $\frac{1}{4}$. *William Smith Bequest.*
- SCARBOROUGH: SHIPWRECK AT THE FOOT OF THE CASTLE CLIFF. Taken from the "New Pier." 684-1877.
18 by 24. Signed at the back, and dated 1803.
In circulation.
- CASCADE NEAR GAYLE, WENSLEYDALE, YORKSHIRE. 367-1880.
11 $\frac{3}{4}$ by 18. Signed at the back, and dated 1814.
- LANDSCAPE: VALLEY WITH FIGURES IN THE FOREGROUND, AND MOUNTAIN IN THE DISTANCE. 139-1882.
8 $\frac{3}{4}$ by 12. *In circulation.*
- RIPON CATHEDRAL, FROM NEAR THE RIVER. 178-1890.
14 $\frac{1}{2}$ by 20 $\frac{1}{4}$. *In circulation.*
- HEAD OF HAWES WATER, WESTMORLAND. 94-1894.
10 by 15 $\frac{1}{4}$. *In circulation. Given by J. E. Taylor, Esq.*
- GHIRIMEER, ON THE UPPER LAKE OF KILLARNEY. 95-1894.
9 $\frac{1}{2}$ by 13 $\frac{1}{2}$. *In circulation. Given by J. E. Taylor, Esq.*
- SCARBOROUGH. 1726-1900.
13 $\frac{5}{8}$ by 19 $\frac{7}{8}$. *Ashbee Bequest.*
The Department of E.I.D. contains a landscape in pencil by Nicholson.

NICOL, Erskine, A.R.A., R.S.A.

Born at Leith in 1825. He was apprenticed to a house-painter; but being determined to become an artist, he spent his spare time studying at the Trustees' Academy, Edinburgh, where he obtained admission at the age of twelve. Subsequently he became drawing master at Leith High School, but went to Ireland at the age of twenty. During four years' residence in that country he gathered material for the pictures of Irish life and character with which his name is usually associated. Returning to Edinburgh he exhibited at the Royal Academy from 1851, and at the British Institution. In 1855 he became an Associate and in 1859 a Member of the Scottish Academy. He removed to London in 1862, and was elected A.R.A. in 1866; he became an Honorary Retired Associate in 1885, but exhibited at the Academy as late as 1893. Many of his pictures have been engraved. He died on the 8th March 1904.

"CLOUT THE AULD, THE NEW ARE DEAR." An old Scotch woman mending a dress. 1771-1900.
 9½ by 13½. Signed, and dated 1886. *Ashbee Bequest.*

NIEMANN, Edmund John.

Born at Islington in 1813; was engaged at "Lloyd's" during the early part of his life, but relinquished business in 1839 to adopt art as a profession. He retired to High Wycombe, where he worked incessantly out of doors. His first exhibit at the Academy appeared in 1844, and he also exhibited at the British Institution, Suffolk Street, and elsewhere. His subjects were mainly landscapes. He returned to London in 1850. He died at The Glebe, Brixton Hill, on the 14th April 1876.

LANDSCAPE WITH POOL AND TREES: SUNSET. 1452-1869.
 12¾ by 24¼. Signed, and dated 1859. *Townshend Bequest.*

LANDSCAPE: EVENING. 1479-1869.
 12 by 24¾. Signed, and dated 1857. *Townshend Bequest.*

LANDSCAPE: MORNING. 1508-1869.
 17 by 26. Signed. *In circulation. Townshend Bequest.*

AUTUMN EVENING: A COMPOSITION. 622-1870.
 10 by 15½. Signed, and dated (18)65.
In circulation. Parsons Bequest.

The Department of E.I.D. contains a pencil and wash drawing by Niemann.

NIGHTINGALE, Frederick C.

An amateur. Exhibited from 1865 to 1885.

SAN BIAGIO, VENICE.

2997-1876.

9½ by 16½. Signed, and dated 1868. *William Smith Bequest.*

NINHAM, Henry.

A painter of the Norwich School, born at 11 Chapel Field, Norwich, on the 15th October 1793; was the son of John Ninham, a heraldic painter and engraver. He was for many years employed in painting armorial bearings on coaches. He frequently contributed oil and water colour paintings to Norwich exhibitions from 1816 to 1831. Most of his pictures represent old buildings in Norfolk. Ninham also produced numerous etchings and lithographs. He died on the 23rd October 1874, in the house where he was born.

MOUNTAINOUS LANDSCAPE.

D. 501-1889.

7½ by 13.

In E.I.D.

See also THIRTLE, JOHN, No. 23-1874.

NISBET, Robert Buchan, R.S.A.

LANDSCAPE.

P. 50-1921.

6¼ by 8⅝. Signed.

NIXON, John.

A merchant in Basinghall Street, who was also an artist. He drew landscapes, caricatures and book illustrations. He exhibited at the Royal Academy, 1781-1815. He was for many years Secretary to the Beefsteak Club. He died in 1818.

A MORNING VIEW ON THE SANDS AT WORTHING.

P. 69-1920.

17⅝ by 28. Signed, and dated 1808.

Probably the drawing exhibited at the Royal Academy in 1808 (No. 651).

EDMONTON STATUTE FAIR.

P. 46-1923.

25⅞ by 39¾. Signed, and dated 1788.

Bequeathed by the late Mrs. F. B. Haines.

Probably the drawing exhibited at the Royal Academy in 1788.

Reproduced in *The Connoisseur*, vol. lxxvi., 1926, p. 95.

THE GRIM WHITE WOMAN.

E. 3667-1923.

6⅝ by 4⅞. Signed, and dated 1802.

In E.I.D.

Bequeathed by the late Mrs. F. B. Haines.

THE WATER KING: BOTHWELL'S BONNY JANE.

E. 3668-1923.

6 $\frac{5}{16}$ by 4 $\frac{1}{4}$. Signed, and dated 1802.*In E.I.D.**Bequeathed by the late Mrs. F. B. Haines.*

THE SORCERESS OF ULLA.

E. 3669-1923.

6 $\frac{3}{8}$ by 4 $\frac{3}{16}$. Signed, and dated 1802.*In E.I.D.**Bequeathed by the late Mrs. F. B. Haines.*

ORIGINAL DRAWINGS (FOUR) FOR BOOK ILLUSTRATION.

E. 3670 to 3673-1923.

Average size, 4 $\frac{3}{4}$ by 2 $\frac{7}{8}$. Pen and wash.*In E.I.D.**Bequeathed by the late Mrs. F. B. Haines.*

EWELL, SURREY.

E. 3674-1923.

3 $\frac{3}{4}$ by 4 $\frac{7}{8}$. Signed, and dated 1801.*In E.I.D.**Bequeathed by the late Mrs. F. B. Haines.*

A RHEUMATISM.

E. 3675-1923.

5 $\frac{3}{8}$ by 8 $\frac{3}{4}$. Signed, and dated 1813.*In E.I.D.**Bequeathed by the late Mrs. F. B. Haines.*

NORMAN, Philip, F.S.A.

DRAWINGS OF OLD LONDON.

D. 7 to 90-1896.

*See special catalogue.**In E.I.D.*

NORTH, John William, A.R.A., R.W.S.

Born near London in 1842. Studied at the Marlborough House School of Art, and was afterwards associated with F. Walker (*q.v.*), Pinwell (*q.v.*), and Charles Green (*q.v.*), under J. W. Whymper (*q.v.*) at Lambeth. He influenced Walker, who was a close friend and sometimes drew figures in North's pictures. R. W. Macbeth, A. B. Houghton (*q.v.*), and Cecil Lawson (*q.v.*) belonged to the same group of artists. North early began drawing illustrations for *Once a Week*, *Good Words*, the *Sunday Magazine*, etc. He first exhibited at the Royal Academy in 1869. In 1871 he was elected an Associate and in 1883 a Member of the Royal Society of Painters in Water Colours. In 1893, largely through the advocacy of Herkomer, he was elected A.R.A. He was also a Member of the Royal West of England Academy. He resided at Washford, Somersetshire, for many years. He died on the 20th December 1924.

A GIPSY ENCAMPMENT.

68-1895.

25 $\frac{1}{4}$ by 36 $\frac{1}{2}$. Signed, and dated 1873.

1914 IN ENGLAND.

P. 12-1914.

15 by $9\frac{1}{8}$. Signed, and dated 1914.*Given by the artist.*

"Painted on OW Solipata." The artist stated that the drawing "especially illustrates a system of painting which is of great service where the extreme of finish is an advantage."

IN AN ORCHARD, DEVON.

P. 34-1925.

 $4\frac{5}{8}$ by $8\frac{1}{4}$. Dated 1864 at the back.

The Department of E.I.D. contains drawings for book illustrations, etc., by J. W. North.

NORTHBOURNE, Lord, R.E. (formerly The Hon. Walter John James).

A BRANCH OF BAY.

P. 14-1922.

14 by $10\frac{1}{16}$ (on paper measuring $18\frac{5}{8}$ by $10\frac{3}{4}$). Signed, and dated 1921.

Given by the artist.

NORTHCOTE, James, R.A.

Born on the 22nd October 1746 at Plymouth; was apprenticed to his father, a watchmaker, but devoted his spare time to the study of art. In May 1771 he came to London, was admitted to the studio of Sir Joshua Reynolds, and became a student of the Royal Academy. He first exhibited at the Royal Academy in 1773. In 1775 he returned to Devonshire and made some money by painting portraits. In 1777 he set out for Italy, and returned to London in 1780. In 1786 he produced his first successful historical work, and was elected A.R.A.; in the following year he became a full Member. Besides painting, he wrote a life of Reynolds and several works on art subjects, etc. After making a considerable fortune, he died in London on the 13th July 1831.

PORTRAIT OF THE PAINTER.

3007-1876.

 $8\frac{3}{8}$ by $6\frac{3}{8}$. Pencil and colour.*William Smith Bequest.*

See also HOARE, PRINCE, Nos. F. 105, 106.

NOWLAN, Frank.

Born about 1835 in County Dublin. Came to London in 1857 and studied at Leigh's School, where he became a great friend of Frederick Walker (*q.v.*). Nowlan's portrait by Walker (1858) is at the British Museum. He afterwards studied from the life at the Langham School of Art. He painted in oil and water colour and occasionally in enamel; he also painted some miniatures and had a considerable

reputation as a restorer of miniatures. He was employed by Queen Victoria, King Edward VII., and other members of the Royal Family. He exhibited at the Royal Academy, the Royal Society of British Artists, the Royal Society of Miniature Painters, etc., 1866-1918. He devoted much time to the invention and patenting of unforgeable cheques. He died on the 1st May 1919, aged eighty-four.

LADY WEARING A LACE VEIL AND HOLDING A FAN.

1110-1886.

10½ by 7½. Signed. *Dixon Bequest (Bethnal Green Museum).*

HEAD OF A GIRL WEARING A YELLOW HEADDRESS.

1115-1886.

7½ by 6¼. Signed. *Dixon Bequest (Bethnal Green Museum).*

OAKES, John Wright, A.R.A., H.R.S.A.

Born on the 9th July 1820, at Sproston House, near Middlewich, Cheshire. He was educated at Liverpool and received instruction in art from a Mr. Bishop of Liverpool College. He exhibited first at the Liverpool Academy, of which he became an Associate in 1847, a Member in 1850, and Honorary Secretary in 1853. In 1847 he exhibited at the British Institution, and in 1848 at the Royal Academy. His subjects were mainly landscapes. In 1859 he resigned his membership of the Liverpool Academy and removed to London. He became an Associate of the Institute of Painters in Water Colours in 1874, but resigned in 1875; in the following year was elected A.R.A., and in 1883 an Honorary Member of the Royal Scottish Academy. He died at Leam House, Addison Road, Kensington, on the 8th July 1887, and was buried in Brompton Cemetery.

A COTTAGE NEAR BEDFORD.

D. 205-1906.

12¾ by 18½. Signed.

OAKLEY, Octavius.

Born in April 1800. He began his career as a portrait painter in water colours, but later on took to painting landscapes, gipsies, etc. About 1841, having resided at Derby and Leamington, he came to London, and in 1842 was elected an Associate of the Old Water Colour Society; he became a Member in 1844; he also exhibited at the Royal Academy and Suffolk Street. He died at Bayswater on the 1st March 1867.

FLOWER GATHERERS.

537.

23½ by 16½.

Ellison Gift.

"BUY MY SPRING FLOWERS."

1466-1869.

24 by 16 $\frac{5}{8}$.

In E.I.D. Townsend Bequest.

GREENWICH PENSIONERS DISCUSSING THE MERITS OF THE
CRIMEAN WAR. D. 1393-1903.

24 by 18.

Given by George Weeks, Esq.

PORTRAIT OF FREDERICK CRUICKSHANK (1800-1868), MINIA-
TURE PAINTER. P. 12-1919.

10 $\frac{1}{4}$ by 7 $\frac{3}{4}$. Painted in London, July 1833.

Given by the daughters of Frederick Cruickshank.

OLDFIELD, J. Edwin.

Exhibited at Suffolk Street in 1825, and at the Royal
Academy in 1826 and 1854.

HÔTEL DE VILLE, BRUSSELS.

D. 913-1904.

5 $\frac{5}{8}$ by 7 $\frac{7}{8}$. Signed.

OLIVER, Mrs. William, R.I., née Emma S. Eburne.

Was born in 1819; became a Member of the New Water
Colour Society (now the Royal Institute) in 1849; also
exhibited at the Royal Academy and British Institution.
After the death of her first husband, Mr. William Oliver,
she married Mr. John Sedgwick. She died in 1885.

VALE OF DEDHAM, ESSEX.

486-1897.

13 $\frac{1}{2}$ by 20.

O'NEILL, Hugh.

Born in Lascelles Place, Bloomsbury, on the 26th April
1784, the fourth child of Jeremiah O'Neill, architect. The
Society of Arts awarded him a silver palette in 1803 for a
drawing of Brecknock Priory. He was helped by Dr.
Monro (*q.v.*), and became a drawing master at Oxford and
subsequently at Edinburgh, Bath and Bristol. Of old
buildings at Bristol alone he made over five hundred sketches.
He died at his lodgings in Princes Street, Bristol, on the
7th April 1824.

CHURCH AND HOUSES AT CONWAY.

1695-1871.

10 $\frac{7}{8}$ by 16 $\frac{5}{8}$.

William Smith Gift.

CARISBROOKE CHURCH, ISLE OF WIGHT.

404-1874.

20 $\frac{3}{4}$ by 16. Signed, and dated 1812.

OLD CHURCH AND HOUSES.

619-1877.

8 by 12 $\frac{1}{4}$. Sepia.

The Department of E.I.D. contains a pencil drawing by
O'Neill.

ORAM, Edward.

Was a son of William Oram, architect and painter ; became an assistant to P. J. de Louthembourg, R.A. (*q.v.*) ; exhibited from 1776 at the Incorporated Society of Artists and from 1775 to 1799 at the Royal Academy. In 1810 a work by him (perhaps posthumous) on colour in landscape painting appeared.

LANDSCAPE WITH RIVER ; CASTLE IN THE DISTANCE.

139—1892.

4 $\frac{3}{4}$ by 5 $\frac{1}{2}$.

ORME, Daniel.

Born about 1766. He became a stipple engraver and a miniature painter. He exhibited at the Royal Academy between 1797 and 1801, and is supposed to have died about 1832.

THE NEW PIER, MARGATE.

397—1876.

4 $\frac{3}{8}$ by 7 $\frac{1}{8}$. Signed, and dated 1799.

ORME, Ernest.

Exhibited architectural drawings and two portraits at the Royal Academy, 1801-3. Published a drawing book. His address was at one time the same as that of William Orme (*q.v.*).

SKETCH BOOK, WITH DRAWINGS, CHIEFLY OF LANDSCAPES.

A.L. 8375.

Pencil and wash.

In E.I.D.

ORME, William.

Topographical draughtsman ; was awarded a silver palette by the Society of Arts for a drawing of Barton Bridge in 1791-92 ; exhibited at the Royal Academy, 1797-1819 ; drew for the *Copperplate Magazine*, etc. ; published a book on landscape drawing.

See also ORME, E.

TWENTY-FOUR VIEWS IN INDIA, including views of Calcutta, Delhi, Fort St. George (Madras), Gwalior, Jaunpore, Ossoor, Trichinopoly, etc. Original drawings for "Twenty-four Views of Hindostan," by E. Orme, 1805. *After* Colonel Ward.

A.L. 6784. 1-24.

Each about 12 by 17, some upright.

In E.I.D.

The Department of E.I.D. also contains fifty-nine drawings by W. Orme for *The Costume of Hindustan*.

ORROCK, James, R.I.

Born in 1829 at Edinburgh, where his father was a dentist. Received his first lessons in art from a drawing master named White at the Irvine Academy. Studied medicine and dentistry, and practised the latter profession for some years. Received art instruction from Ferguson of Leamington, John Burgess (*q.v.*) and W. L. Leitch (*q.v.*), and at the Nottingham School of Design. Settled in London about 1866. Collected pictures, china, etc.; wrote on matters connected with art; made many gifts to public galleries. Died at Shepperton on the 10th May 1913, and was buried at Watford.

MOUNT SORREL, LEICESTERSHIRE. 1180–1886.

25½ by 40. Signed at the back.

Dixon Bequest (Bethnal Green Museum).

ON THE NITH, DUMFRIESSHIRE. 255–1894.

19½ by 29½. Signed.

Given by the painter.

DUNNOTTAR CASTLE, KINCARDINESHIRE. 21–1900.

13 by 19¾. Signed on the front, and dated 1898 at the back.

Given by the painter.

ST. ANDREWS, FIFESHIRE. 24–1900.

13½ by 20½. Signed, and dated 1888.

Given by the painter.

CORRIE, ISLE OF ARRAN. 1713–1900.

13½ by 20½.

In circulation. Ashbee Bequest.

LINLITHGOW CASTLE. 1785–1900.

12¾ by 19½. Signed, and dated 1883.

Ashbee Bequest.

BRADGATE PARK, NEAR LEICESTER. D. 1073–1904.

29¾ by 45. Signed, and dated 1884.

Given by the painter.

Described by the artist himself as his “best and most important water colour drawing.”

SPATE ON THE YORE AT AYSGARTH FORCE, YORKSHIRE. P. 3–1912.

29½ by 44½. Signed, and dated 1888 and 1901.

In circulation. Given by the painter.

Reproduced on Plate 16 of the *Review of Principal Acquisitions*, 1912.

ORSAY, Count d'. *See page 178.*

OWEN, H. Smythe.

TINTERN ABBEY.

A.L. 7070. 11.

12¼ by 18¾.

In E.I.D. Townshend Bequest.

OWEN, Samuel.

Born in 1768 or 1769. He generally painted shipping, and his works are always carefully coloured and finished. From 1794 to 1807 he exhibited marine and naval pieces at the Royal Academy, and he exhibited at other exhibitions until 1810. He became in 1808 a Member of the short-lived society of Associated Artists in Water Colours. After having long ceased to practise his art, he died at Sunbury on the 8th December 1857.

The Library of the Museum contains two manuscript letters by Owen in a volume relating to the Associated Artists.

ON THE THAMES.	449.
6 $\frac{3}{8}$ by 9 $\frac{1}{8}$. Signed, and dated 1801.	<i>In circulation.</i>
PASSENGERS PROCEEDING BY BOAT TO THEIR SHIP.	450.
5 $\frac{1}{2}$ by 8 $\frac{3}{8}$.	<i>In circulation.</i>
LUGGERS ON THE SHORE.	495.
23 $\frac{3}{8}$ by 32 $\frac{1}{8}$. Signed, and dated 1808.	
SHIPPING IN A CALM, WITH FISHERMEN ON THE BEACH.	1681-1871.
9 by 13 $\frac{1}{8}$. Signed, and dated 1800.	<i>William Smith Gift.</i>
Exhibited at the Royal Academy in 1802.	
INDIAMAN LYING-TO FOR A PILOT.	2975-1876.
12 $\frac{3}{8}$ by 17.	<i>William Smith Bequest.</i>
DUTCH VESSELS AND BOATS.	629-1877.
7 $\frac{1}{4}$ by 11 $\frac{3}{8}$.	<i>In circulation.</i>
Reproduced in G. R. Redgrave's <i>History of Water Colour Painting in England</i> , 1892.	
SEAPIECE, WITH FISHING BOATS.	136-1882.
5 $\frac{1}{2}$ by 8. Signed.	<i>In circulation.</i>
RIVER SCENE, WITH FISHERMEN, BOATS, ETC.	222-1885.
5 $\frac{1}{2}$ by 8 $\frac{1}{2}$.	<i>In circulation.</i>
SHIPPING OFF THE NORTH FORELAND.	1621-1888.
13 $\frac{1}{2}$ by 18 $\frac{1}{4}$.	<i>In circulation.</i>
VESSELS AND FISHING BOAT.	1622-1888.
8 by 11.	<i>In circulation.</i>
BOATS AND SHIPPING.	A.L. 5744.
8 $\frac{1}{16}$ by 12 $\frac{7}{8}$.	<i>In E.I.D.</i>
BILLINGSGATE.	D. 410-1899.
9 $\frac{3}{8}$ by 7 $\frac{1}{2}$. Signed.	<i>In E.I.D.</i>
A WINDMILL AND BOATS ON A RIVERSIDE.	E. 385-1924.
17 $\frac{7}{8}$ by 23. <i>Possibly by S. Owen.</i>	

In E.I.D. Given by Mrs. M. A. Miller.

The Department of E.I.D. also contains two coast scenes in sepia by Samuel Owen.

OWEN, William, R.A.

Born at Ludlow in 1769, the son of a bookseller; educated at the local grammar school. Made sketches of the neighbourhood. Came to London in 1786 and studied under C. Catton, R.A. (*q.v.*), and from 1791 at the Royal Academy Schools; also received instruction from Reynolds. Exhibited at the Royal Academy from 1792; was elected A.R.A. in 1804 and R.A. in 1806. He painted figure subjects and especially portraits. In 1810 he was appointed portrait painter to the Prince of Wales. He declined a knighthood. He was an invalid during the last few years of his life. He died on the 11th February 1825.

LANDSCAPE.

P. 40-1920.

9 $\frac{1}{8}$ by 7 $\frac{1}{8}$.

The Department of E.I.D. contains a pencil drawing *attributed to W. Owen.*

PAIN, Robert Tucker.

Exhibited from 1863 to 1877 at the Royal Academy, British Institution, Suffolk Street and elsewhere. His subjects were usually landscapes.

A MISTY MORNING AT TAL-Y-LLYN, NORTH WALES.

1801-1888.

13 $\frac{1}{2}$ by 19 $\frac{1}{2}$. Signed, and dated 1865.

Bequeathed by Arthur Ditchfield, Esq.

PALETHORPE, Miss M. C.

THE MOUTH OF THE SEINE : SHORE SCENE AT LOW TIDE.

E. 3966-1919.

10 $\frac{7}{16}$ by 14 $\frac{5}{16}$.

In E.I.D. Bernard H. Webb Bequest.

PALMER, Miss Edith.

Born in 1770; lived at Bath; exhibited landscapes at the British Institution, 1813-15; died in 1834.

LANDSCAPE, WITH CATTLE DRINKING.

531-1874.

11 $\frac{1}{4}$ by 15. Dated 1820 at the back.

PALMER, Samuel.

Born in Surrey Square, St. Mary's, Newington, on the 27th January 1805. Began painting in his thirteenth year, and exhibited at the Royal Academy at the age of fourteen; was to a great extent self-taught; practised both in oils

and water colours. Made the acquaintance of John Linnell (*q.v.*), whose daughter he married, and of William Blake (*q.v.*), whose ardent disciple he became, to the undoubted detriment of his material prospects. Studied from the antique at the British Museum. He visited France and Italy in 1837, and spent two years in the latter country. On his election in 1843 as Associate of the Old Water Colour Society, Palmer began to confine his painting to water colours; he became a full Member of the Society in 1854. He contributed to the Royal Academy exhibitions until 1873, and exhibited also at the British Institution and Suffolk Street. He was a Member of the Etching Club, and his etched plates, though few, give him an important place in the history of British etching. He died at Redhill on the 24th May 1881.

An exhibition of works by Palmer was held at the Museum in 1926.

GOING TO SEA. 538.
7½ by 16½. *Ellison Gift.*

LANDSCAPE, WITH WINDMILL, FIGURES AND CATTLE.
(*Fig. 100.*) 1204–1886.

21½ by 29¾. Signed. *Dixon Bequest (Bethnal Green Museum).*

Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate XVII., and in the 4th annual volume of the Old Water Colour Society's Club, 1927.

GOING HOME AT CURFEW TIME. 40–1892.

“And now wind homeward in the dying light;
Homeward, my flocks, for Hesperus is bright.”

10¾ by 15½. Signed, and dated 1864.

Exhibited at the Old Water Colour Society, 1864 (No. 421).

Reproduced in the Catalogue of the Samuel Palmer Exhibition held at the Museum in 1926, Plate XV., and in the 4th annual volume of the Old Water Colour Society's Club, 1927.

THE WINDING STREAM. 68–1900.

4 by 7. Signed. *In circulation.*

Reproduced in colour facing p. 140 of H. M. Cundall's *History of Water Colour Painting*, 1908.

Similar to P. 30–1919 (*q.v.*).

A FARMYARD, NEAR PRINCES RISBOROUGH, BUCKS.

P. 23–1919.

15⁷/₁₆ by 21½. Signed. Painted in 1845 or 1846.

Given by Mrs. J. Merrick Head.

Exhibited as No. 201 at the Old Water Colour Society in 1846. Reproduced in the Catalogue of the Samuel Palmer Exhibition held at the Museum in 1925, Plate XVI. For criticisms see A. H. Palmer's *Life and Letters of Samuel Palmer*, 1892, p. 80; and *Notes by Mr. F. G. Stephens on a Collection of Drawings . . . by . . . Palmer*, 1881.

THE FURZE FIELD.

P. 24-1919.

 $7\frac{7}{10}$ by $10\frac{5}{8}$.*Given by Mrs. J. Merrick Head.*

Exhibited at the Old Water Colour Society, Winter Exhibition, 1862 (No. 390).

LANDSCAPE, WITH A WOMAN DRIVING SHEEP. Perhaps a view at Sion Hill, Underriver, near Sevenoaks.

P. 25-1919.

 $10\frac{5}{8}$ by $14\frac{1}{8}$.*Given by Mrs. J. Merrick Head.*

A HARVEST FIELD.

P. 26-1919.

 $12\frac{1}{10}$ by 21.*Given by Mrs. J. Merrick Head.*

Reproduced in the Catalogue of the Samuel Palmer Exhibition held at the Museum in 1926, Plate XVII.

FLORENCE.

P. 27-1919.

$17\frac{7}{10}$ by $23\frac{1}{10}$ (sight measure, $14\frac{3}{4}$ by $20\frac{3}{8}$). Painted about 1838.

Given by Mrs. J. Merrick Head.

This drawing is one of the most striking examples of fading in the Museum. The entire background, as is shown by strips hidden on the left and on the right by the mount, seems to have been painted largely with indigo, which has disappeared so completely as to leave in some places little but the bare surface of the paper, in others, notably on the mountain just behind the town, a wash of Indian red.

Reproduced facing p. 206 of A. H. Palmer's *Life and Letters of Samuel Palmer*, 1892; facing p. 245 of E. B. Lintott's *Art of Water Colour Painting*, 1926; and in the Catalogue of the Samuel Palmer Exhibition held at the Museum in 1926, Plate XVIII.

STREET OF THE TOMBS, POMPEII, 1837.

P. 28-1919.

 $11\frac{7}{10}$ by $16\frac{5}{8}$.*Given by Mrs. J. Merrick Head.*

The wood engraving after S. Palmer on the title-page of *Pictures from Italy*, 1846, by Charles Dickens, is similar, but taken from a slightly different point of view.

THE VILLA D'ESTE, 1837.

P. 29-1919.

 $10\frac{3}{4}$ by $14\frac{1}{8}$.*Given by Mrs. J. Merrick Head.*

A considerable portion of this painting is in opaque colour.

Reproduced facing p. 60 of A. H. Palmer's *Life and Letters of Samuel Palmer*, 1892; in the Catalogue of the Samuel Palmer Exhibition held at the Museum in 1926, Plate XIX., and in the 4th annual volume of the Old Water Colour Society's Club, 1927. A small wood engraving after a drawing by Palmer, which occurs on p. 1 of *Pictures from Italy*, 1846, by Charles Dickens, is similar, but taken from a slightly different point of view.

THE SHINING RIVER.

P. 30-1919.

4 by $6\frac{1}{10}$. Signed, and dated Feb^y. 1880 at the back.

Given by Mrs. J. Merrick Head.

This drawing is almost a replica of No. 68-1900 (*vide supra*). Reproduced in the Catalogue of the Samuel Palmer Exhibition held at the Museum in 1926, Plate XX.

THE SHADOWY STREAM. P. 31-1919.
 $4\frac{1}{4}$ by $7\frac{1}{10}$. Signed. *Given by Mrs. J. Merrick Head.*
 At the back is written, "One of the V Bads press July 1880."

HASTING TO COVERT: A THREATENING RAINSTORM. P. 32-1919.
 $6\frac{1}{2}$ by $8\frac{1}{4}$. Signed. *Given by Mrs. J. Merrick Head.*

Exhibited at the Summer Exhibition of the Old Water Colour Society, 1879 (No. 240). Reproduced in the Catalogue of the Samuel Palmer Exhibition held at the Museum in 1926, Plate XX.

MOUNTAIN STREAMS AND AN ANCIENT FORTRESS. P. 33-1919.

$5\frac{7}{8}$ by $7\frac{7}{8}$. Signed. *Given by Mrs. J. Merrick Head.*

Exhibited at the Summer Exhibition of the Old Water Colour Society, 1879 (No. 257). Reproduced in the Catalogue of the Samuel Palmer Exhibition held at the Museum in 1926, Plate XVII.

WESTERN SHORES. P. 34-1919.
 5 by $7\frac{1}{2}$. Signed, and dated 1879.
Given by Mrs. J. Merrick Head.

Exhibited at the Winter Exhibition of the Old Water Colour Society, 1879 (No. 352). Mr. Martin Hardie, R.I., R.E., possesses a pencil study for this picture.

GOING TO FOLD. P. 35-1919.
 5 by $7\frac{9}{10}$. Signed, and dated 1879.
Given by Mrs. J. Merrick Head.

Exhibited at the Winter Exhibition of the Old Water Colour Society, 1879 (No. 360).

ROME FROM THE BORGHESI GARDENS. 1837. E. 1899-1919.
 $16\frac{1}{4}$ by $22\frac{3}{4}$. *In E.I.D. Given by Mrs. J. Merrick Head.*

ROME FROM THE VIA SISTINA. 1837. E. 1900-1919.
 $10\frac{3}{4}$ by $14\frac{7}{8}$. *In E.I.D. Given by Mrs. J. Merrick Head.*

AT SCORE, NEAR ILFRACOMBE. E. 1901-1919.
 $13\frac{1}{2}$ by $19\frac{5}{8}$. *In E.I.D. Given by Mrs. J. Merrick Head.*

TINTERN ABBEY. E. 1902-1919.
 $11\frac{1}{8}$ by $19\frac{3}{8}$. Pen and water colour.
In E.I.D. Given by Mrs. J. Merrick Head.

IN A SHOREHAM GARDEN. (Fig. 97.) P. 32-1926.
 $11\frac{1}{10}$ by $8\frac{3}{4}$.

Reproduced in the 4th annual volume of the Old Water Colour Society's Club, 1927.

The Department of E.I.D. contains other drawings, in sepia, etc., by Samuel Palmer.

PALMER, Sutton, R.I.

STREAM AND MEADOW.

P. 49-1917.

13 $\frac{1}{8}$ by 20 $\frac{3}{8}$. Signed. *Bequeathed by Henry L. Florence, Esq.*

POND AND TREES.

P. 51-1917.

13 $\frac{1}{2}$ by 17 $\frac{1}{4}$. Signed, and dated (18)80.*Bequeathed by Henry L. Florence, Esq.***PARIS, Walter.**

Exhibited from 1849 to 1891 at the Royal Academy (1849 and 1872), Suffolk Street, the New Water Colour Society (now the Royal Institute), and elsewhere. An English water colour artist named Walter Paris, who is, however, stated to have been born in 1842, is recorded to have died at Washington in 1906.

OLD ARCHED BUILDING AT DOL, BRITTANY.

11-1880.

6 $\frac{7}{8}$ by 10.

EXTERIOR OF A CHURCH AT CHERBOURG.

12-1880.

9 $\frac{3}{4}$ by 14.

GATEWAY AND HOUSES AT MONT SAINT MICHEL, NORMANDY.

13-1880.

13 $\frac{3}{4}$ by 9 $\frac{3}{4}$.*In circulation.*

MONT SAINT MICHEL, NORMANDY.

14-1880.

12 $\frac{1}{4}$ by 20 $\frac{1}{2}$. Signed, and dated 1879.

COAST SCENE AT DAWLISH, S. DEVON.

15-1880.

9 $\frac{3}{4}$ by 13 $\frac{3}{4}$.*In E.I.D.*

COURT IN THE ABBEY OF MONT SAINT MICHEL, NORMANDY.

338-1880.

13 $\frac{3}{4}$ by 9 $\frac{1}{4}$. Signed.*In circulation.*

A QUAY WITH SHIPPING, VENICE.

26-1882.

9 $\frac{1}{2}$ by 14. Signed, and dated 1880.

COAST SCENE AT GOREY, JERSEY.

27-1882.

12 $\frac{1}{2}$ by 20 $\frac{1}{2}$. Signed, and dated 1879.**PARKER, Henry Perlee.**

Born at Devonport in 1795; was the son of a teacher of drawing. In 1816 he quitted Plymouth for Newcastle, where he became popular. About 1840 he was appointed drawing master at Wesley College, Sheffield, but removed about 1844 to London, where he died in 1873.

SHIPPING: SUNSET.

1680-1871.

11 $\frac{7}{8}$ by 17 $\frac{5}{8}$.*William Smith Gift.*

PARLBY, James.

Exhibited at Suffolk Street, etc., 1870-73.

SKIRTS OF A WOOD, WITH GIRL AND DOG. 581-1882.
10 by 7. Signed, and dated 1873. *Jones Bequest.*

PARRIS, Edmund Thomas.

Born at Marylebone in June 1793; was apprenticed to a firm of jewellers. In 1816 he became a student of the Royal Academy, where he exhibited in the same year. From 1824 to 1829 he was engaged in painting Horner's Colosseum, near Regent's Park. In 1838 he became historical painter to Queen Adelaide. In 1853-56 he "restored" Sir James Thornhill's paintings in the dome of St. Paul's. His pictures dealt with a large range of subjects, and some of them were engraved. Parris exhibited at the Royal Academy, the British Institution, Suffolk Street, and the New Water Colour Society (now the Royal Institute). He obtained a premium at the Westminster Hall Competition in 1843. He died on the 9th November 1873.

THE TOPAZ. 1946-1900.
12 by 9½. Signed, and dated 1835.

PARS, William, A.R.A.

Born in London in 1742; was the son of a chaser. Studied at Shipley's School, St. Martin's Lane School, the Duke of Richmond's Gallery, and the Royal Academy Schools (1769). He exhibited at the Incorporated Society of Artists, Free Society of Artists, and Royal Academy, from 1760 to 1776. He accompanied Dr. Chandler and Mr. Revett to Greece as draughtsman for the Dilettanti Society, returning in 1766. His earlier pictures deal with ruins and landscapes, but later he seems to have preferred portraiture. He was elected A.R.A. in 1770, and was a Member of the Free Society of Artists. The Dilettanti Society sent him in 1775 to study at Rome, and he died there in 1782.

KILLARNEY, FROM THE HILLS ABOVE MUCKROSS. 675.
13½ by 19½. *In circulation.*

LONDONDERRY. 676.
13½ by 19½.

KILLARNEY AND LAKE. (*Fig. 12.*) 179-1890.
12½ by 19.

Reproduced facing p. 211 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

- ITALIAN VILLA. 180-1890.
 $8\frac{7}{8}$ by $12\frac{3}{4}$.
- LOUGH KEY, FROM ROCKINGHAM, CO. ROSCOMMON. 5-1891.
 $13\frac{1}{8}$ by 19.
- IRISH VILLAGE, WITH RUINED CHURCH. 122-1892.
 $10\frac{3}{8}$ by $14\frac{5}{8}$. *In circulation.*
- CARNARVON CASTLE. 110-1894.
 $10\frac{3}{8}$ by $14\frac{7}{8}$. *In circulation. Given by J. E. Taylor, Esq.*
- MUCKROSS ABBEY, NEAR KILLARNEY. A.L. 5724.
 $13\frac{1}{4}$ by 19. *In E.I.D. Given by E. Daniell, Esq.*
- LARICI. A.L. 5725.
 $19\frac{1}{4}$ by $23\frac{1}{8}$. *In E.I.D. Given by E. Daniell, Esq.*
- THREE ARCHITECTURAL SKETCHES. D. 92 to 94-1889.
 Various sizes. *In E.I.D.*

PARSONS, Beatrice.

- ROSE GARDEN, THE PLEASAUNCE, OVERSTRAND. E. 725-1922.
 $14\frac{1}{2}$ by $10\frac{3}{4}$. Signed.
Bequeathed by the late Charles Poland, Esq.

PATERSON, Miss Emily M., R.S.W.

- THE BLUE SHIP, VENICE. P. 70-1922.
 $10\frac{1}{16}$ by $15\frac{1}{16}$. Signed.
Bequeathed by the late Charles Poland, Esq.
 Exhibited at the Fine Art Society in April 1911 (No. 115).

PATTEN, George, A.R.A.

Born on the 29th June 1801 ; was the son of a miniature painter, who taught him painting. He became a student of the Royal Academy in 1816. He practised chiefly as a miniaturist* till about 1830, when he took to portraiture in oils and subject painting. In 1837 he was elected A.R.A. and toured in Italy ; in 1840, after painting Prince Albert's portrait in Germany, he was appointed his portrait painter. Several of his latter years were spent at Ross, Herefordshire, but he finally returned to the neighbourhood of London, where he died on the 11th March 1865.

- LUDLOW CASTLE, OVERLOOKING THE RIVER TEME. 99-1892.
 $7\frac{1}{4}$ by $11\frac{1}{4}$.

* The Museum possesses two miniatures by him.

PAYNE, William.

Was at first employed in the engineer's department at Plymouth Dockyard. Taught himself art and developed an original style. First exhibited in 1776; in 1786, while residing at Plymouth, he exhibited local views at the Royal Academy. By 1790 he had removed to London, where he became a fashionable teacher as well as a prolific painter of water colour landscape. He also worked in oil. In 1809 he was elected Associate of the Water Colour Society, but he did not rejoin it at its reconstitution in 1812. The dates of his birth and death are unknown, but he was still living in 1830.

HAREWOOD HOUSE, YORKSHIRE.	384.
10 by 14 $\frac{1}{8}$.	<i>In circulation.</i>
LANDSCAPE COMPOSITION.	560.
23 $\frac{1}{2}$ by 36.	<i>In circulation.</i>
LANDSCAPE COMPOSITION.	684.
13 $\frac{1}{2}$ by 19 $\frac{5}{8}$.	<i>In circulation.</i>
NEAR BRISTOL, LOOKING OVER THE SEVERN: THE WELSH COAST IN THE DISTANCE.	1696-1871.
11 $\frac{1}{2}$ by 15 $\frac{3}{4}$. Signed.	<i>William Smith Gift.</i>
RIVER SCENE, WITH COTTAGE AND TREES.	58-1872.
8 $\frac{7}{8}$ by 12 $\frac{1}{2}$.	
COAST SCENE, WITH MOUNTAINS: LOW TIDE.	59-1872.
9 by 12 $\frac{3}{4}$.	
COAST SCENE, WITH FIGURES, A RUINED CASTLE, AND SHIPPING.	48-1879.
11 $\frac{1}{2}$ by 16 $\frac{3}{4}$. Signed in front, and dated at back 1805.	
SHIPPING AT SWANSEA, WITH GROUPS OF FIGURES ON THE SHORE.	49-1879.
7 $\frac{3}{8}$ by 10 $\frac{1}{4}$. Signed at back, and dated 1825.	
LANDSCAPE COMPOSITION.	1051-1884.
25 $\frac{7}{8}$ by 35 $\frac{3}{4}$. <i>In circulation.</i> Given by Mrs. Caroline Winter.	
CLIFTON, NEAR BRISTOL. From a sketch by Robert Winter.	1052-1884.
8 $\frac{1}{4}$ by 11. <i>Given by Mrs. Caroline Winter.</i>	
WATERFALL. (<i>Fig. 51.</i>)	1053-1884.
11 $\frac{7}{8}$ by 16 $\frac{1}{4}$. <i>In circulation.</i> Given by Mrs. Caroline Winter.	
LANDSCAPE WITH FIGURES.	181-1890.
4 $\frac{1}{4}$ by 8 $\frac{3}{8}$. <i>In circulation.</i>	
COTTAGES, WITH FIGURES.	182-1890.
9 $\frac{3}{4}$ by 12 $\frac{1}{2}$. <i>In circulation.</i>	

- SCARBOROUGH FROM THE NORTH. 1809-1900.
 $11\frac{5}{8}$ by $16\frac{1}{8}$. *In circulation. Ashbee Bequest.*
- SCARBOROUGH FROM THE SOUTH. 1810-1900.
 $11\frac{5}{8}$ by $16\frac{1}{8}$. Signed. *Ashbee Bequest.*
- ST. PAUL'S CATHEDRAL, FROM WESTMINSTER BRIDGE. D. 900-1900.
 $11\frac{3}{4}$ by $16\frac{5}{8}$. *In E.I.D.*
- ST. PAUL'S CATHEDRAL, FROM BELOW LONDON BRIDGE. D. 901-1900.
 12 by $16\frac{9}{16}$. *In E.I.D.*
 Reproduced in the *Magazine of Art*, vol. xxv., p. 132.
 The Department of E.I.D. also contains two landscapes in grey monochrome by William Payne.

PAXTON, Sir Joseph.

Born on the 3rd August 1801, at Milton Bryant, near Woburn, Bedfordshire; was the son of a small farmer. He was educated at Woburn Grammar School, and became a gardener. After holding several situations he was employed in 1823 at the Horticultural Society's gardens at Chiswick. The Duke of Devonshire afterwards appointed him superintendent of his gardens at Chatsworth. He became a close friend of the Duke, and travelled with him through Europe and Asia Minor. In 1850, after 233 plans for the Great Exhibition had been rejected, Paxton's design, prepared in nine days, was accepted; in the following year he was knighted. He exhibited at the Royal Academy in 1854 and 1856. From 1854 to 1865 he was Liberal M.P. for Coventry. He died at Rockhills, Sydenham, on the 8th June 1865.

ORIGINAL SKETCH FOR THE GREAT EXHIBITION OF 1851.
 D. 29-1905.

$13\frac{3}{8}$ by $20\frac{3}{8}$. *Bethnal Green Museum.*
Given by E. M. Wrench, Esq., F.R.C.S.

PEARSON. *See Wainewright, Thomas Francis.*

PEARSON, C.

Probably Cornelius Pearson, who was born at Boston, Lincolnshire, but came early to London and was apprenticed to an engraver. He exhibited at Suffolk Street from 1843 to 1879, and at the Academy on four occasions. He was a

Member of the Langham Sketching Club. His death occurred on the 19th October 1891.

Charles Pearson became a student of the Royal Academy in 1844, aged thirty-seven.

LLYN CWELLYN, NEAR BEDDGELERT. 1158-1886.

12 $\frac{3}{8}$ by 19 $\frac{3}{8}$. Signed, and dated 1856.

Dixon Bequest (Bethnal Green Museum).

ON THE CONWAY, NORTH WALES. 1159-1886.

9 $\frac{1}{2}$ by 13 $\frac{1}{8}$. Signed, and dated 1855.

Dixon Bequest (Bethnal Green Museum).

PEARSON, John.

Born at Ripon in 1777. About 1804 he was painting at Hawkstone Park, Shropshire, for Lord Hill. The Museum possesses an aquatint (No. E. 1493-1909) made by him in 1804 after one of his own drawings. The fact that he lived at Ripon, and that F. Nicholson (*q.v.*) taught there for a time, makes it likely that Pearson was a pupil of the latter, especially as the treatment of the foliage in the under-mentioned drawing resembles the manner of Nicholson. Pearson is believed to have died in 1813.

VIEW OF DURHAM CATHEDRAL FROM THE RIVER. P. 1-1909.

10 $\frac{1}{2}$ by 12 $\frac{7}{8}$.

Given by Robert M. Bowman, Esq., J.P., nephew of the artist who executed the drawing.

Reproduced in *The Connoisseur*, January 1926, facing p. 12.

PEARSON, William.

Exhibited landscapes at the Royal Academy from 1799 to 1804, and was working in 1813.

LANDSCAPE, WITH COTTAGES. 1679-1871.

7 $\frac{7}{8}$ by 10 $\frac{1}{2}$. Late eighteenth century drawing.

William Smith Gift.

Formerly assigned to C. Pearson. No artist of that name working at the period when the drawing was made has been traced, and the style is similar to that of the next item.

THE SCHOOL, SHREWSBURY. 183-1890.

6 $\frac{1}{4}$ by 9 $\frac{3}{4}$.

This drawing bears a collector's mark which is perhaps that of Henry Reveley (1793-1798).

CHESTER, FROM THE RIVER. D. 162-1906.

10 $\frac{3}{8}$ by 14 $\frac{5}{8}$.

In the Department of E.I.D. is a sketch book of William Pearson containing landscapes in pencil, water colour, etc.; some are dated 1808.

PEEL, James, R.B.A.

Born at Newcastle-on-Tyne in 1811. Learnt drawing from Dalziel, the father of the well-known engravers. Came to London in 1840; painted landscapes; exhibited from 1842, chiefly at Suffolk Street, but also at the Royal Academy (1843-88), British Institution, etc.; was elected a Member of the Society of British Artists in 1871. Died at Reading on the 28th January 1906.

FOX COVERS IN NORTH DEVON.

A.L. 5812.

9 $\frac{1}{8}$ by 18 $\frac{5}{16}$.*In E.I.D.***PELLEGRINI, Carlo.**

Born at Capua in 1838. Took part in the Italian struggle for independence. Came to England in 1865. Drew caricature portraits for *Vanity Fair* under the pseudonym of "Ape." He died in Mortimer Street, Cavendish Square, on the 22nd January 1889, and was buried at Kensal Green.

THE LAST GENERATION (THE EARL OF HARROWBY, K.G.).
Original drawing for the cartoon published in *Vanity Fair*, 8th April 1871.

E. 318-1912.

11 $\frac{5}{8}$ by 7 $\frac{1}{8}$. Signed.*In E.I.D.*

ILL-USED (SIR JAMES HUDSON, G.C.B.). Original drawing for the cartoon published in *Vanity Fair*, 26th September 1874.

E. 319-1912.

10 $\frac{7}{8}$ by 5. Signed.*In E.I.D.*

ROCHESTER (COL. FRANCIS HUGHES-HALLET, M.P.). Original drawing for the cartoon published in *Vanity Fair*, 18th December 1886.

E. 320-1912.

11 $\frac{1}{2}$ by 6 $\frac{3}{4}$. Signed.*In E.I.D.*

THE FAT OF THE LAND (RT. HON. GEORGE WARD HUNT, M.P.). Original drawing for the cartoon published in *Vanity Fair*, 11th March 1871.

E. 321-1912.

10 $\frac{3}{4}$ by 7 $\frac{1}{16}$. Signed.*In E.I.D.***PEMEL (or Pemell), J.**

Exhibited from 1838 to 1851 at the Royal Academy and elsewhere.

GOLDEN VALLEY.

E. 3938-1920.

7 $\frac{7}{8}$ by 12.*In E.I.D.*

A MEADOW, WITH THREE COWS, AND A CASTLE RISING ABOVE TREES.

E. 3939-1920.

7 $\frac{1}{4}$ by 10 $\frac{3}{8}$.*In E.I.D.*

LANDSCAPE WITH COTTAGES AND FIGURES. E. 3940-1920.
7½ by 12¾. *In E.I.D.*

A MEADOW, WITH SHEEP, AND AN ARM OF THE SEA
BEYOND. E. 3941-1920.
6 by 9¾. *In E.I.D.*

PENLEY, Aaron Edwin.

Born in 1807. Practised as a miniature painter at Manchester in 1834-35; exhibited water colour portraits, landscapes, etc., at the Royal Academy from 1835 to 1869; was elected a Member of the New Water Colour Society (now the Royal Institute) in 1838, withdrew in 1856, and was re-elected as Associate in 1859. In 1850 he became Assistant Professor of Drawing, and in 1855 Professor, at the Addiscombe Military College, and later filled a similar post at Woolwich. He was Water Colour Painter in Ordinary to William IV. He wrote several works on water colour painting. He died at 5 Eliot Hill, Lewisham, on the 15th January 1870.

MOORLAND SCENE. 337.
11½ by 20¾. Signed.

CROSSING THE SANDS: EARLY MORNING, LOW WATER. 1429-1869.
21 by 36. Signed, and dated 1846.

In circulation. Townshend Bequest.

LAKE SCENE. 1451-1869.
9 by 20½. Signed, and dated 1846.

In circulation. Townshend Bequest.

WOOD NEAR CHELTENHAM. 1458-1869.
11¾ by 18¾. Signed, and dated 1848. *Townshend Bequest.*

APPROACHING EVENING: THE LANGDALE PIKES FROM
WINDERMERE. 1493-1869.

7¾ by 12¾. Signed, and dated 1846.

In circulation. Townshend Bequest.

BUTTERMERE, CUMBERLAND: EVENING. 1199-1886.
17¾ by 36¼. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

MOUNTAIN LANDSCAPE: CADER IDRIS (?). 184-1890.
9½ by 13½. Signed.

LOCH LONG, ARGYLLSHIRE. 41-1892.
7½ by 13¾. Signed, and dated 1863. *In circulation.*

The Department of E.I.D. contains some water colour studies of trees, etc., by A. E. Penley.

PENSON, Frederick T.

SNOW ON BRACKEN.

P. 39-1925.

9 $\frac{1}{8}$ by 12 $\frac{3}{16}$. Signed, and dated 1902. *Presented by the artist.*

THE PASSING STORM.

P. 40-1925.

6 $\frac{1}{4}$ by 9 $\frac{1}{2}$. Signed, and dated 1901. *Presented by the artist.***PEPPERCORN, Arthur Douglas.**

Born on the 28th February 1847. Painted landscapes in oil and water colour. Exhibited from 1869 at the Society of British Artists, Royal Academy, etc.; also held "one-man" shows at the Goupil Gallery. He was a friend of Matthew Maris. He died at Warren Cottage, Ashted, Surrey, on the 5th June 1924, and was buried at Ashted.

PEACEFUL AFTERNOON.

P. 14-1918.

6 by 9. Signed.

Given by R. Clarke Edwards, Esq.

NEAR WEYMOUTH.

P. 43-1920 (E. 2483-1917).

7 $\frac{1}{16}$ by 13 $\frac{5}{8}$. Signed.*Given by A. E. Anderson, Esq.***PERRY, Alfred.**

Exhibited at the Royal Academy, Suffolk Street, etc., 1847-81.

A BULL OF THE ROMAN CAMPAGNA.

A.L. 5813.

11 $\frac{3}{8}$ by 16 $\frac{3}{8}$. Signed, and dated 1868.*In E.I.D.***PETIT, The Rev. Jean Louis.**

Born in 1801. Took his B.A. degree at Trinity College, Cambridge, in 1823. Was a Member of the Archæological Institute, and a clever water colour sketcher. He produced some good etchings, sometimes illustrated his own antiquarian papers, and wrote several works on architecture. He died at Lichfield on the 1st December 1868.

SKETCH BOOK, WITH DRAWINGS OF CHURCH ARCHITECTURE.

D. 790 to 821-1901.

Pen and wash.

*In E.I.D.***PETRIE, George, P.R.H.A.**

Born at Dublin in 1789; was the son of a portrait painter; studied art in the Dublin Society's Schools, and gained a silver medal in his fourteenth year. He was keenly interested in the antiquities of Ireland, and when on sketching expeditions made careful notes of antiquarian remains. He

visited Wales in 1810 and London in 1813. In 1818 he exhibited at the Royal Academy. For some years he was mainly engaged on landscape views as illustrations of works on Ireland. In 1826 he became an Associate of the Royal Hibernian Academy, in 1828 a Member, in 1830 Librarian, and finally President, but resigned in 1859. He also wrote sundry works on archæological subjects, and received the honorary degree of LL.D. from Dublin University. From 1849 he was in receipt of a Civil List Pension. He died at Dublin on the 17th January 1866.

VALE OF GLENDALOUGH, CO. WICKLOW, WITH THE ROUND
TOWER. 106—1888.

12 $\frac{3}{4}$ by 17.

PETRIE, Graham, R.I., R.O.I.

MY LADY'S GARDEN. P. 71—1922.

9 $\frac{1}{2}$ by 14. Signed. *Bequeathed by the late Charles Poland, Esq.*

THE HILLSIDES OF LAKE GARDA. E. 724—1922.

10 $\frac{1}{2}$ by 14 $\frac{7}{8}$. Signed. *In E.I.D.*

Bequeathed by the late Charles Poland, Esq.

PHILLIP, John, R.A.

Born at Aberdeen on the 19th April 1817; was the son of a soldier. In 1836 he was sent to London by Lord Panmure and placed under T. M. Joy; in 1837 he became a student of the Royal Academy, where he first exhibited in 1838. He returned to Aberdeen in 1840, but soon settled in London again. In 1852 he went to Spain for his health, and from this date his subjects are mostly Spanish. Phillip was elected A.R.A. in 1857 and R.A. in 1859. His pictures, chiefly in oils, include portraits, and domestic and historical scenes. He died at South Villa, Campden Hill, Kensington, on the 27th February 1867, and was buried at Kensal Green.

LIFE STUDY. D. 1506—1889.

10 by 7. *In E.I.D.*

PHILLIPS, Giles Firman.

Born in 1780. He exhibited from 1830 to 1866 at the Royal Academy, the British Institution, Suffolk Street, and the New Water Colour Society (now the Royal Institute), and became a Member of the last-named society in 1831, but resigned a few years later. Most of his pictures represented views on the Thames. In 1838 he published his *Theory and Practice of Painting in Water Colours*. He died on the 31st March 1867.

- COAST SCENE: SUNSET. 104-1892.
 3 by 6 $\frac{1}{4}$. *In circulation.*
- A RIVER SCENE. 105-1892.
 4 $\frac{3}{8}$ by 8 $\frac{5}{16}$.

PHILLIPS, Lawrence Barnett, F.S.A., F.R.A.S., A.R.E.

Born in 1842. Educated privately. Studied mechanics and watchmaking, and was later a wholesale chronometer and watch manufacturer. Made several inventions in connection with keyless watches, etc. Retired from business in 1882, and devoted himself to painting and etching. Exhibited from 1874 at the Royal Academy, etc. Was also an author. Died at 134 Sutherland Avenue, Maida Vale, on the 14th April 1922, leaving a considerable fortune.

- COTTAGE AT TONBRIDGE. P. 78-1919.
 9 $\frac{1}{2}$ by 11 $\frac{1}{2}$. Signed, and dated 1880 (?).
Given by Wilfrid L. Phillips, Esq.
- AN ITALIAN COURTYARD. P. 89-1922.
 13 $\frac{1}{10}$ by 16 $\frac{1}{4}$. Signed. *Given by Wilfrid L. Phillips, Esq.*

PHIPSON, Evacustes A.

WATER COLOUR SKETCHES OF NORMANDY, BRITTANY, KENT, AND SUSSEX.

D. 22-25, 50, 51, 65, 102, 107 to 109, 116 to 122, 127 to 132-1894, and D. 528, 529-1897.

Various sizes.

In circulation. The last two given by the painter.

PICKERING, George.

Born in Yorkshire about 1794. Judging by the style of the drawing catalogued below, he may have been a pupil of John Glover (*q.v.*). Between 1815 and 1828 he exhibited at Suffolk Street and the Old Water Colour Society, and at the Liverpool Academy, of which he was a non-resident Member. He became a drawing master at Chester, and drew landscapes for Ormerod's *History of Cheshire* and other works. He died at Birkenhead in 1857.

- NEAR THE OLD BATH, MATLOCK, DERBYSHIRE: WOOD SCENE, WITH CATTLE DRINKING AT A RIVER. 418-1887.
 16 by 24. Painted in 1816.

PICKERSGILL, Frederick Richard, R.A.

Born in London in 1820; was a nephew of H. W. Pickersgill, R.A.; was first taught drawing by his uncle, W. F.

Witherington, R.A. (*q.v.*). He entered the Royal Academy Schools in 1840. Many of his pictures illustrate scenes from Shakespeare and other poets. In 1843 his cartoon of "King Lear" won a prize of £100 at the Westminster Hall Competition; in 1847 his "Burial of Harold" was awarded a first prize and was purchased for the Houses of Parliament. Pickersgill became A.R.A. in 1847 and R.A. in 1857; he was Keeper and Trustee of the Academy from 1873 to 1887, and an Honorary Retired Academician from 1888. He died on the 20th December 1900 at Yarmouth, Isle of Wight.

THE INDUSTRIAL ARTS IN TIME OF PEACE. Design for fresco decoration of a lunette in the Museum. 128-1885.

6½ ft. by 15 ft. Crayon, on paper.

DECORATIVE SUBJECT: THE CASTLE OF INDOLENCE.

D. 1978-1885.

5¼ by 14.

In E.I.D.

PILLEAU, Henry, R.I.

Born on the 3rd May 1813. Was educated at Westminster School; entered the Army Medical Corps, where he spent many years and became Deputy Inspector-General of Hospitals. On his retirement he devoted himself exclusively to art, his favourite painting grounds being Venice and the East. He exhibited from 1850 to 1880 at the Royal Academy, and also at the British Institution, the Institute of Painters in Water Colours (now the Royal Institute), and Suffolk Street. In 1882 he became a Member of the Institute, and he was also a Member of the Institute of Painters in Oil Colours. He died at Brighton on the 28th July 1899.

The Library of the Museum contains a photograph of him.

THE NILE, NEAR BULAK. 517-1869.

9¾ by 22½. Signed, and dated 1868.

MOUNTAINOUS LANDSCAPE. D. 347-1888.

8½ by 12½. Signed, and dated (18)46.

In E.I.D.

RUINS OF A CHURCH. D. 1901-1889.

10²/₁₅ by 13⁵/₈.

In E.I.D.

AN INDIAN RIVER SCENE. P. 12-1910.

9 by 12¹/₁₀. Signed, and dated 1859.

Given by Colonel Alister William Jamieson, F.G.S.

JERUSALEM. E. 1961-1919.

3½ by 11½. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

AN ORIENTAL PORT.

E. 1962-1919.

10 by 14½. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

The Department of E.I.D. also contains two water colour studies of trees by Pilleau.

PILLEMENT, Jean.

Born at Lyons about 1728. Went to Paris, where he became draughtsman at the Gobelins factory; worked in various countries: Poland, where he was appointed painter to the last King of Poland, England (before 1757 and subsequently), Austria (1767), and Portugal (1780 and at other times). Painted landscapes, animals and fancy subjects in oil, pastel, water colour and gouache; drew landscapes in pencil and black chalk; taught drawing in England; was also an etcher. Many of his pictures were engraved. He exhibited at the Incorporated and Free Societies of Artists, 1760-80, and at Paris, 1776-85. Died in poverty at Lyons on the 26th April 1808.

LANDSCAPE, WITH WATERFALL.

P. 19-1926.

17 $\frac{7}{8}$ by 21½.

PINWELL, George John.

Born at High Wycombe on the 26th December 1842; was the son of a builder; studied at St. Martin's Lane School and at Heatherley's School of Art; became a designer and drew illustrations for numerous books, such as *A Round of Days*, 1866, and *Wayside Posies*, 1867, and for *Once a Week* and other periodicals. From 1864 he worked for the brothers Dalziel. Became an Associate of the Old Water Colour Society in 1869 and a Member in 1870. He died at 86 Adelaide Road, Haverstock Hill, London, on the 8th September 1875, and was buried in Highgate Cemetery.

LOVERS.

92-1896.

6½ by 5½. Signed, and dated (18)69.

THE GOSSIPS. (*Fig. 115.*)

69-1900.

5½ by 6¾.

Reproduced in colour facing p. 134 of H. M. Cundall's *History of Water Colour Painting*, 1908.

There is a very similar engraving, called "Mother Rumour," after Pinwell, in *Wayside Posies*, 1867, p. 84; *Picture Posies*, 1874, p. 143; and *English Rustic Pictures*, 1882. The Department of E.I.D. contains two proofs of it, and the Library contains a photograph of the original drawing for it.

The Department of E.I.D. contains numerous drawings for book illustrations by Pinwell.

PITT, William.

Exhibited at the Royal Academy, British Institution, Suffolk Street, etc., 1853-90.

VALLE CRUCIS ABBEY, NEAR LLANGOLLEN.
7½ by 12.

A.L. 5753.
In E.I.D.

PITTAR, J. F. Barry.

LE CYGNE.

10½ by 14½. Signed.

P. 56-1922.
Given by the artist.

WEST FRONT, CHARTRES CATHEDRAL.
22½ by 18½. Signed.

P. 57-1922.

ST. PAUL'S, FROM BANKSIDE.
20½ by 29½. Signed.

P. 30-1923.
*In the Bethnal Green Museum.
Given by the artist.*

POCOCK, Isaac.

Born at Bristol on the 2nd March 1782, a son of Nicholas Pocock (*q.v.*). He early showed artistic ability. He studied under Romney in 1798, and later under Beechey. He exhibited portraits and subject pictures at the Royal Academy and British Institution from 1803 to 1818, and was awarded a premium of £100 by the latter society in 1807 for a historical painting. In 1812 he was a Member of the Liverpool Society of Artists. In 1815 he inherited property, and subsequently lived at Maidenhead as a country gentleman. He wrote several farces and melodramas. He died at Maidenhead on the 23rd August 1853.

A LITTLE GIRL IN QUAKER COSTUME, HOLDING A BIBLE OR PRAYER BOOK. E. 2031-1919.

7½ by 5½. *In E.I.D. Given by Arthur Myers Smith, Esq.*

POCOCK, Lexden Lewis.

Born in Gloucester Road, Regent's Park, on the 23rd February 1850, a son of Lewis Pocock, F.S.A. Studied under Poynter at the Slade School, where he won a prize and a silver medal, and later at the Royal Academy Schools, where he was awarded a silver medal for drawing from the life. He subsequently studied and taught for two years at Rome. He was a Member of the Council of the Dudley Art Society, and exhibited at the Royal Academy and elsewhere, both at home and abroad. He died on the 19th October 1919.

THE POND AT WILLIAM MORRIS'S WORKS AT MERTON.

P. 34-1924.

5½ by 9¼. Signed.

Given by A. Lyndhurst Pocock, Esq., R.M.S.

THE BOTANIST.

P. 39-1924.

29¼ by 40¾. Signed.

*In the Bethnal Green Museum.**Given by A. Lyndhurst Pocock, Esq., R.M.S.*

Exhibited at the Royal Academy, 1912 (No. 837).

POCOCK, Nicholas.

Born on the 2nd May 1740; was the son of a merchant of Bristol, and when young commanded merchant vessels sailing from that port. He taught himself drawing, and illustrated his journal with sketches of scenes he met with on his voyages. Later on he left the sea to devote himself to art, and met with encouragement from Sir Joshua Reynolds. He exhibited from 1782 to 1817 at the Royal Academy (1782-1815), British Institution, and Old Water Colour Society; he was one of the original members of the last-named society, but he did not rejoin it at its reconstitution in 1812. Many of his pictures dealt with naval engagements or other marine subjects. He died at Maidenhead on the 19th March 1821.

Isaac Pocock (*q.v.*) was his son; G. A. Fripp (*q.v.*) was his grandson.

A MOUNTAINOUS COUNTRY.

439.

17 by 24. Signed, and dated 1790.

In circulation.

CADER IDRIS, NORTH WALES.

40-1871.

11¼ by 16¾. Signed, and dated 1790.

*In circulation.**Given by Sir Walter C. Trevelyan, Bart.*

LLANSTEPHAN CASTLE, COAST OF CARMARTHENSHIRE.

41-1871.

14¾ by 20½. Dated. *Given by Sir Walter C. Trevelyan, Bart.*

BANGOR, WITH PENMAENMAWR IN THE DISTANCE.

1692-1871.

11½ by 17. Signed, and dated 1795.

William Smith Gift.

SHIPPING IN A CALM, AND GROUPS OF FIGURES ASHORE AT BASSETERRE, THE CAPITAL OF THE ISLAND OF ST. KITTS, WEST INDIES.

1635-1888.

19½ by 27½. Signed, and dated 1791.

In circulation.

Exhibited at the Royal Academy, 1791.

ROCKY LANDSCAPE, WITH COTTAGE AND CHILDREN. 369-1890.

22¼ by 30½. Signed, and dated 1791.

A NAVAL ENGAGEMENT. A.L. 5757.
 $9\frac{7}{8}$ by 14. *In circulation.*

SHIP IN A GALE. A.L. 7836.
 $10\frac{1}{8}$ by $9\frac{1}{4}$. *In E.I.D. Given by Sir Walter C. Trevelyan, Bart.*

COAST SCENE. A.L. 7837.
 $7\frac{1}{4}$ by $10\frac{1}{16}$. *In E.I.D. Given by Sir Walter C. Trevelyan, Bart.*

The Department of E.I.D. contains a pencil drawing of shipping by Pocock.

POLLEN, John Hungerford, M.A., F.S.A.

Born on the 19th November 1820; was a son of Sir J. W. H. Pollen, Bart.; graduated at Christ Church College, Oxford, in 1842, and shortly after was elected a Fellow of Merton College. During his tenure of the Fellowship he painted the roof of the college chapel, and in 1857 he helped Rossetti (*q.v.*) and Burne-Jones (*q.v.*) to decorate the Oxford Union. He was one of the followers of the "Oxford Movement." For some years he was Professor of Fine Arts at the Roman Catholic University, Dublin. He was for some years editor of catalogues for the South Kensington Museum (now the Victoria and Albert Museum). He died in London on the 2nd December 1902.

HENRY V. DISEMBARKING IN THE SEINE TO LAY SIEGE TO
 HARFLEUR, 13TH AUGUST 1415. D. 10-1906.
 $13\frac{1}{8}$ by $24\frac{1}{8}$. Signed, and dated 1873.

Given by Mrs. John Hungerford Pollen.

Sketch for one of a series of wall-hangings executed for Alton Towers, the seat of the Earl of Shrewsbury.

POOLE, Paul Falconer, R.A.

Born at Bristol on the 28th December 1807. As an artist he was entirely self-taught, and his early works were therefore somewhat deficient in technique. His first contribution to the Royal Academy appeared in 1830, but he did not exhibit again till 1837, having made progress in a larger manner during the interval. In 1843 he exhibited a striking work, "Solomon Eagle exhorting the people to repentance during the Plague of 1665," which considerably increased Poole's reputation as a painter of dramatic imagination. He changed his subjects, however, and returned to simple, pastoral themes. In 1847 he won a prize of £300 at the Westminster Hall Competition. He became A.R.A. in 1846, R.A. in 1861, an Associate and Member of

the Institute (now the Royal Institute) in 1878, and an Honorary Retired Academician in 1879. He died at Uplands, Hampstead, on the 22nd September 1879, and was buried in Highgate Cemetery.

SLATE WHARF ON THE BANK OF A RIVER. 589-1870.
10 by 13½. Signed. *In circulation. Parsons Bequest.*

THE SLEEPING SHEPHERD: SEASCAPE, WITH MOONLIGHT EFFECT. 420-1891.

12¾ by 17½. Signed, and dated 1879. *Prescott Hewett Gift.*

The shepherd is said to have been painted from the red-haired daughter of Harry Johnson, R.I. (*q.v.*).

PORTER, Sir Robert Ker.

Born at Durham in 1777, the third son of a military surgeon of Irish descent. Spent his boyhood at Edinburgh, where he met Flora Macdonald. In 1790 Benjamin West procured his entry as a student at the Royal Academy Schools. In 1792 the Society of Arts awarded him a silver palette for a historical drawing. In 1799 he was a member of a sketching society to which Girtin and Cotman belonged. In 1800 he painted scenery at the Lyceum Theatre, and produced a panorama of the storming of Seringapatam. He painted many other battle-pieces as well as landscapes and portraits. In 1803 he became a captain in the Westminster Militia. In 1804 he went to Russia as historical painter to the Czar. He subsequently visited Sweden, Germany, and Spain, and was present with Sir John Moore at Corunna. He returned in 1812 to Russia, where he married a princess. In 1817 he set out for Persia and Mesopotamia. He published several books on his travels. From 1826 he was for fifteen years British Consul in Venezuela. He died at St. Petersburg on the 4th May 1842.

SCENE ON A BATTLEFIELD. E. 3676-1923.
17½ by 12¼. Signed.

In E.I.D. Bequeathed by the late Mrs. F. B. Haines.

A GUN HORSE TEAM. E. 3677-1923.

4¼ by 7¾. Signed.

In E.I.D. Bequeathed by the late Mrs. F. B. Haines.

The Department of E.I.D. contains twenty-six drawings of Italian costume by the above artist.

See also TURNER, J. M. W., No. 982-1900, and FRANCIA, No. 477-1883.

POUNCY, Benjamin Thomas.

A brother-in-law of the engraver Woollett (1735-85), from whom he received instruction in art. He became an engraver, and besides executing some excellent plates, he engraved seals and antiquarian facsimiles. Pouncy also painted landscapes in water colours; he contributed a few Kentish views to the Royal Academy exhibitions, and exhibited at the Incorporated Society of Artists from 1772. From 1780 or earlier he resided at Lambeth, where he held the post of Deputy Librarian at the Palace. He died in Pratt Street, Lambeth, on the 22nd August 1799.

ON THE COAST AT BROADSTAIRS. (*Fig. 39.*) 108-1879.

9½ by 13¼. Signed.

Reproduced in *The Connoisseur*, July 1925.

LANDSCAPE, WITH TIMBER WAGGON AND FIGURES. 185-1890.

7¾ by 8¾.

ST. GEORGE'S OR NEWIN GATE, CANTERBURY. P. 75-1920.

9 by 13½. Signed, and dated 1795.

The gateway was demolished in 1801.

POWELL, Alfred.

Exhibited from 1866 to 1913 at the Royal Academy, Royal Society of British Artists, Royal Institute of Painters in Water Colours, etc.

A SUMMER AFTERNOON IN SURREY: HAYMAKING ON THE RIGHT. 1217-1886.

14¾ by 25. Signed, and dated 1881.

Dixon Bequest (Bethnal Green Museum).

POWELL, C. M.

Began life as a sailor; was self-taught in art. Exhibited marine subjects at the Royal Academy and British Institution, 1807-21, but was improvident and fell into the hands of dealers. Died on the 31st May 1824, leaving his family destitute.

SKETCHES OF SHIPPING.

D. 798 to 816-1898.

Various sizes.

In E.I.D.

POWELL, Sir Francis, R.W.S., P.R.S.W.

Born at Pendleton, Manchester, on the 22nd March 1833, the son of a merchant. Studied at the Manchester School of Art. Exhibited at the Old Water Colour Society from

1856 ; became an Associate in 1867 and a Member in 1876. In 1878 he was one of the founders at Glasgow of the (Royal) Scottish Society of Painters in Water Colours, and he was its first President. He was knighted in 1893. His drawings were mostly marine and lake views. He died at his residence at Dunoon on the 27th October 1914.

A GREY DAY AT SEA. 421-1891.
10 by 19 $\frac{5}{8}$. Signed. *Prescott Hewett Gift.*

ARRAN, FROM INCHMARNOCK WATERS. 1800-1900.
17 $\frac{1}{2}$ by 31 $\frac{1}{2}$. Signed. *Ashbee Bequest.*

POWELL, John.

Born about 1780. Was probably a pupil of B. T. Pouncy (*q.v.*). At first he painted in oils, and executed numerous views of Wales. Later he took up water colour painting. His exhibits at the Royal Academy range from 1796 to 1833, and he also exhibited at the Old Water Colour Society. He was much employed in teaching, and published some etchings.

The Library of the Museum contains three manuscript letters by Powell in a volume relating to the Associated Artists.

BONCHURCH, ISLE OF WIGHT. 483.
7 $\frac{1}{2}$ by 10. Indian ink and pencil, slightly tinted. *In E.I.D.*

DERWENTWATER, CUMBERLAND. 551.
22 $\frac{1}{2}$ by 35 $\frac{3}{8}$. Signed.

MILL AT TINTERN, MONMOUTHSHIRE. 1270-1871.
12 $\frac{1}{4}$ by 18. Signed. *In circulation.*

WEST VIEW OF WORCESTER CATHEDRAL. 1759-1871.
23 $\frac{1}{4}$ by 18. Signed, and dated 1798. *William Smith Gift.*
Exhibited at the Royal Academy, 1798.

POWER, A.

Resided at Maidstone ; was working in 1789 or earlier ; exhibited a flower-piece and " Three studies from Nature " at the Royal Academy in 1800.

ALOE ARBORESCENS (OTHERWISE ALOE PERFOLIATA, VARIETAS ARBORESCENS). 6-1891.
19 $\frac{3}{8}$ by 14 $\frac{1}{4}$. Signed, and dated (17)91. *In E.I.D.*

The Department of E.I.D. contains eighty-eight other flower studies by the same artist.

POWLES, Lewis Charles, M.A., R.B.A.

THE SHIPYARD, RYE.

P. 5-1913.

9 $\frac{1}{16}$ by 13 $\frac{5}{16}$. Signed, and dated 1906. *Given by the artist.*

Painted on Warren paper with non-fugitive colours.

POYNTER, Ambrose, F.R.I.B.A.

Born in London on the 16th May 1796. Studied water colour painting under Thomas Shotter Boys (*q.v.*). In 1814 he entered the office of John Nash, the architect, where he remained about five years. From 1819 to 1821 he travelled in Italy and elsewhere, and on his return set up as an architect on his own account. Subsequently he became a Foundation Member of the Royal Institute of British Architects, and first provincial inspector to the Government School of Design. He died at Dover on the 20th November 1886. He was the father of Sir E. J. Poynter, Bart., P.R.A. (*q.v.*).

THE CHURCH OF ST. GERVAIS, PARIS.

256-1894.

10 $\frac{1}{16}$ by 6 $\frac{1}{16}$. Signed, and dated 1836.

SIX SKETCHES OF FIGURES, MADE AT PARIS IN 1835.

442-1895.

Each 4 by 5 $\frac{1}{2}$. *Given by Sir Edward J. Poynter, Bart., P.R.A.*

The Department of E.I.D. contains drawings by the above artist.

POYNTER, Sir Edward John, Bart., G.C.V.O., P.R.A., R.W.S., H.R.E., etc.

Born at Paris on the 20th March 1836, son of Ambrose Poynter (*q.v.*); educated at Westminster School, Brighton College, and Ipswich Grammar School. Sketched in Madeira in 1852; visited Rome in 1853, and worked there in the studio of Lord Leighton (*q.v.*). Studied at Leigh's Academy and under W. C. T. Dobson (*q.v.*); entered the schools of the Royal Academy, 1855; was a pupil of Gleyre at Paris, 1856-59; shared a studio there with Lamont (*q.v.*), Thomas Armstrong and G. du Maurier. During the sixties he drew book illustrations and participated in the decoration of the South Kensington (now the Victoria and Albert) Museum. He gradually became known through his paintings of historical subjects, such as "Faithful unto Death" and "Israel in Egypt." He was elected A.R.A. in 1868, R.A. in 1877, and President of the Royal Academy in 1896; he became an Associate of the Royal Society of Painters in Water Colours in 1883 and a Member in the same year; he was the first Slade Professor at University College, and was

Director of the Art Training Schools at South Kensington ; from 1894 to 1905 he was Director of the National Gallery. He was an all-round artist—painter, etcher, sculptor, mural decorator, etc. He was made a baronet in 1902. He died on the 26th July 1919, and was buried in St. Paul's Cathedral. His wife was a sister of Lady Burne-Jones and an aunt of Mr. Rudyard Kipling.

CLUSTERS OF FLOWERS AND FRUIT. Design for the decoration of the soffit of the Lecture Theatre in the Museum.
123—1879.

45½ by 6¼. Dated 1877.

In circulation.

ST. RADIGUND'S ABBEY, NEAR DOVER, KENT. 17—1884.
13 by 19½. Signed, and dated 1883.

STA. MARIA DELLA SALUTE, VENICE: MOONLIGHT. The building in front, with the figure of Fortune, is the Customs House. 422—1891.

8½ by 13½. Signed, and dated 1863. *Prescott Hewett Gift.*

The Department of E.I.D. contains numerous drawings and designs by the above artist.

PRATTENT, T.

Made topographical etchings for the *Gentleman's Magazine*.

THE HOUSE AT CLAPTON IN WHICH JOHN HOWARD (1726(?)-1790) WAS BORN. E. 4794—1923.

5¼ by 8¼.

Bethnal Green Museum.

Given by the Hon. Arthur Villiers, D.S.O.

Original drawing for an engraving published in 1793.

An engraving (two states) after the above drawing (E. 4795, 4796—1923) is in the Bethnal Green Museum.

PRENTICE, Miss Kate.

Born on the 30th October 1845, of East Anglian parentage, at Stowmarket ; spent her childhood at Headingley, near Leeds, but lived for most of her life in London. Except for a few lessons from Paul Naftel (*q.v.*), she was self-taught in art. In spite of constant ill-health, she accomplished a great deal of work, both painting and teaching. She exhibited from 1880. She found many of her subjects in Kew Gardens, Kensington Gardens, the South of England, and Yorkshire. She died on the 20th April 1911.

OLD MILL, ESSEX.

• P. 4—1912.

10 by 13½.

Given by Miss Ellen M. Creak.

IN KENSINGTON GARDENS.

P. 5—1912.

9½ by 13½. Signed.

Given by Miss Ellen M. Creak.

PRICE, William Lake.

Born in 1810, in easy circumstances. Was articled to Augustus Charles Pugin (*q.v.*), the architect. Received lessons in water colour painting from De Wint (*q.v.*). Travelled very frequently on the Continent. Painted portraits, historical subjects, landscapes and architectural views in oils and water colours; exhibited from 1828 to 1852, principally at the Old Water Colour Society, of which he became an Associate in 1837, but resigned in 1852. He was also an etcher and lithographer. He published a manual on photography in 1858. He was one of the pioneers of the Volunteer movement. In 1891 he was living at Blackheath.

THE LONG GALLERY, KNOLE.

P. 7-1919.

13 $\frac{3}{8}$ by 17 $\frac{7}{8}$. Signed, and dated 1836.

Gift of a member of the Walpole Society in memory of the glorious Battle of Jutland.

COURTYARD OF THE CASA SALVIATI, VENICE.

P. 8-1919.

13 $\frac{5}{16}$ by 18 $\frac{1}{4}$. Signed, and dated 1839.

Gift of a member of the Walpole Society in memory of the glorious Battle of Jutland.

The Department of E.I.D. contains drawings of costumes, weapons, etc., by the above artist.

PRITCHETT, E.

Exhibited views of Venice, etc., at the Royal Academy, British Institution, and Suffolk Street, 1828-64.

COAST SCENE, ISLE OF WIGHT.

182-1889.

8 $\frac{5}{8}$ by 12 $\frac{1}{4}$. Signed, and dated 1850 (at the back).

PRITCHETT, Robert Taylor.

Born on the 24th February 1828, the son of the head of a firm of gunmakers; after leaving King's College School he was brought up to his father's trade. In 1853 he and W. E. Metford invented the "Pritchett Bullet." He exhibited landscapes at the Royal Academy and elsewhere from 1851. He travelled a great deal. In 1871 he published *Brush Notes in Holland*, in 1878 *Gamle Norge*, and in 1899 *Pen and Pencil Sketches of Shipping, etc.*; many of his drawings were used as illustrations to *Good Words*, Lady Brassey's books, and other works. He died on the 16th June 1907, at Burghfield, Berkshire. He was a friend of Charles Keene, John Leech, and Birket Foster (*q.v.*).

OLD SUKKUR, ON THE INDUS.

D. 1595-1907.

7 $\frac{5}{8}$ by 20 $\frac{1}{2}$. Signed.

In E.I.D.

- JAMROOD FORT, ENTRANCE TO KHYBER PASS. D. 1596-1907.
 $7\frac{5}{8}$ by 20. Signed. *In E.I.D.*
- ATTOCK, ON THE INDUS, WITH A VIEW OF THE KUSH RANGE
 IN THE DISTANCE. D. 1597-1907.
 14 by 19 $\frac{7}{8}$. Signed, and dated 1887. *In E.I.D.*
- VIEW IN JERUSALEM, SHOWING THE VIA DOLOROSA, MOUNT
 MORIAH, ETC., with the Mount of Olives in the Distance.
 D. 1598-1907.
 14 by 20. Signed, and dated 1887. *In E.I.D.*
- THE GOLDEN HORN, CONSTANTINOPLE. D. 1601-1907.
 $13\frac{7}{8}$ by 19 $\frac{1}{4}$. Signed. *In E.I.D.*
- SALU CRAFT, WITH MECCA PILGRIMS, APRIL 1887, SANDAKAN,
 BORNEO. D. 1602-1907.
 $13\frac{3}{8}$ by 19 $\frac{1}{4}$. Signed. *In E.I.D.*
- CROCODILE TRAP, ENTRANCE TO SARAWAK RIVER, 1887.
 D. 1603-1907.
 $13\frac{7}{8}$ by 20. Signed. *In E.I.D.*
- VIEW OF ATTOCK, ON THE INDUS. D. 1604-1907.
 $14\frac{1}{8}$ by 19 $\frac{7}{8}$. Signed, and dated 1887. *In E.I.D.*
- The Department of E.I.D. contains other drawings by
 Pritchett.

PROUT, John Skinner.

Born at Plymouth in 1806; was a nephew of Samuel Prout (*q.v.*). As an artist he was largely self-taught. He painted in water colours and frequently selected old buildings as the subjects of his pictures. When young he went to Australia, and resided for some time at Sydney and Hobart; some sketches which he made during this period were subsequently exhibited at the Crystal Palace. He exhibited from 1839 to 1876, chiefly at the New Water Colour Society (now the Royal Institute), of which he became a Member in 1838; having forfeited his membership by not contributing to the exhibitions of the Society during his stay abroad, he was re-elected as an Associate in 1849 and a Member in 1862. He was a friend of W. J. Müller (*q.v.*), and worked with him for a time at Bristol. He died at Camden Town on the 29th August 1876.

- CHÂTEAU DE LA TRÉMOILLE, VITRÉ, FRANCE. 681.
 $21\frac{3}{4}$ by 30. Signed.

J. S. Prout made another drawing of Vitré, which was dated 17th September 1859, so this is probably the approximate date of the drawing in the Museum, which was exhibited at the International Exhibition of 1862.

CAUDEBEC, ON THE SEINE: CHURCH INTERIOR. 597-1870.
20 $\frac{3}{4}$ by 14. Signed. *In circulation. Parsons Bequest.*

KYNANCE COVE, CORNWALL. 612-1870.
11 $\frac{1}{4}$ by 19 $\frac{1}{2}$. Signed, and dated 1838.
In circulation. Parsons Bequest.

ON THE CANAL AT ABBEVILLE, SHOWING PART OF THE CHURCH
OF ST. WULFRAN. 86-1879.
20 $\frac{1}{2}$ by 14. Signed. *In circulation.*

THE TOMB: "THE KNIGHT IS DUST." The fourteenth century
tomb of Sir Philip de la Beche in Aldworth Church,
Berks. 423-1891.
13 $\frac{3}{8}$ by 10 $\frac{1}{2}$. Signed. *Prescott Hewett Gift.*

The canopies have been restored and a new chancel screen
has been erected since the drawing was made.

Probably the drawing exhibited at the New Water Colour
Society, Winter Exhibition, 1869-70 (No. 273).

LANDSCAPE: A STREAM, WITH COTTAGE, TREES, ETC.; MOUN-
TAINS IN THE DISTANCE. E. 849-1918.
6 $\frac{3}{4}$ by 10 $\frac{1}{4}$. *In E.I.D. Given by Arthur Myers Smith, Esq.*

The Department of E.I.D. contains two landscapes in
water colours and two in sepia, *attributed to* John Skinner
Prout, six drawings of boats, etc., by him, and one of his
early sketch-books.

PROUT, Samuel.

Born at Plymouth on the 17th September 1783; was
instructed in art by a drawing master of the town. From
his childhood he was always delicate. John Britton first
employed him during a journey in Cornwall, when collecting
materials for his *Beauties of England and Wales*. Prout's
work proved unsatisfactory, but later on, in 1802, he sent
Britton some drawings which showed great progress, the
result being that he resided with Britton at Clerkenwell
for two years. While there he copied the works of the
best topographical draughtsmen and made expeditions to
collect sketches for Britton's *Beauties*. From 1803 to 1827
he exhibited at the Royal Academy, but the majority of
his works appeared at the Old Water Colour Society. After
a period of residence in the country he returned to London
in 1811. In 1819 he was elected a Member of the Old Society.
After this date he frequently visited the Continent, and
became celebrated as a painter of old buildings in Normandy
and elsewhere. His perception of the picturesque was as
remarkable as the skill with which he depicted it. He paid
little attention to minute detail, but produced brilliant effects

of light, shade, and colour. He was painter in water colours to George IV. and Queen Victoria. He was also an excellent lithographer. He died at Denmark Hill in February 1852.

- STONEHENGE, WILTS. (*Fig. 60.*) 344.
 $11\frac{1}{8}$ by $18\frac{1}{4}$. *In circulation.*
- BRIDGE ON THE OUSE, NEAR YORK. 345.
 $9\frac{7}{8}$ by $14\frac{5}{8}$. *In circulation.*
- TENBY CASTLE, PEMBROKESHIRE. 386.
 $7\frac{5}{8}$ by $10\frac{1}{4}$. *In circulation.*
- THE COLOSSEUM, ROME. 634.
 9 by $13\frac{3}{8}$. *In circulation.*
- ARCH OF CONSTANTINE, ROME. 1473-1869.
 $14\frac{1}{8}$ by $10\frac{1}{8}$. *Townshend Bequest.*
 Reproduced in *The Architectural Review*, January 1926, p. 4.
- PORCH OF RATISBON (REGENSBURG) CATHEDRAL. 1040-1873.
 $25\frac{3}{4}$ by $18\frac{1}{4}$. Signed. *Ellison Gift.*
 Reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892; on p. 4 of *The Architectural Review*, January 1926; and as an official picture postcard; in colour facing p. 86 of H. M. Cundall's *History of Water Colour Painting*, 1908.
- WÜRZBURG. 1041-1873.
 $25\frac{3}{4}$ by $18\frac{3}{4}$. Signed. *Ellison Gift.*
- PART OF A CHURCH TOWER, WITH COTTAGE. 9-1875.
 $10\frac{1}{8}$ by $7\frac{3}{4}$. Signed. *In circulation.*
- COTTAGES AND CARTS. 10-1875.
 $7\frac{1}{2}$ by $10\frac{1}{2}$. Sepia. Signed. *In circulation.*
- CASTLE ON A ROCKY SHORE. 2963-1876.
 $8\frac{1}{2}$ by $10\frac{1}{2}$. *William Smith Bequest.*
- OLD HOUSE AT POUND'S BRIDGE, NEAR TONBRIDGE. 2964-1876.
 12 by $17\frac{1}{2}$. *William Smith Bequest.*
- COTTAGES NEAR ST. MICHAEL'S MOUNT, CORNWALL. 2965-1876.
 $10\frac{1}{4}$ by $13\frac{3}{4}$. Signed. *William Smith Bequest.*
- COTTAGE NEAR PENGUSWICK, CORNWALL. 2966-1876.
 $7\frac{3}{4}$ by $10\frac{1}{2}$. Signed. *In circulation.* *William Smith Bequest.*
- THE BEACH, HASTINGS. 3023-1876.
 $16\frac{3}{4}$ by $23\frac{1}{4}$. Signed. *In circulation.* *William Smith Bequest.*
- ENTRANCE TO THE ZWINGER, DRESDEN. 3055-1876.
 13 by $8\frac{3}{4}$. Signed. *William Smith Bequest.*

- FORUM OF NERVA, ROME. 3056-1876.
 16 $\frac{5}{8}$ by 11. Signed. *William Smith Bequest.*
 A similar drawing, with different figures, etc., and from a slightly different point of view, but also by Prout, was engraved by J. B. Allen as a vignette to the *Landscape Annual* for 1831.
 No. 3056-1876 is reproduced on Plate CV. of W. Gaunt's *Rome, Past and Present*, 1926.
- THE BEACH AT OLD FOLKESTONE. 90-1879.
 8 $\frac{1}{2}$ by 13.
- COAST SCENE: FISHERMEN BOILING SHRIMPS. 224-1885.
 7 $\frac{3}{8}$ by 11 $\frac{1}{4}$. Signed. *In circulation.*
- WEST PORCH OF THE CHURCH OF ST. VINCENT, ROUEN. 1160-1886.
 14 $\frac{1}{4}$ by 10. Signed. *Dixon Bequest (Bethnal Green Museum).*
- THE CASA D'ORO, VENICE. 1165-1886.
 17 by 12. Signed. *Dixon Bequest (Bethnal Green Museum).*
 Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate XI., *Venice, Past and Present*, by Selwyn Brinton, 1925, p. 94, and *The Architectural Review*, January 1926, p. 7.
- WOOD SCENE. 186-1890.
 9 $\frac{5}{8}$ by 6 $\frac{1}{2}$. Signed.
- LANDSCAPE, WITH RIVER AND VILLAGE. 107-1892.
 7 $\frac{1}{2}$ by 10 $\frac{1}{2}$.
- DOMODOSSOLA, PIEDMONT. 104-1896.
 18 by 24. *In circulation.*
- A SEAPIECE. 117-1896.
 7 by 9 $\frac{3}{4}$. Sepia. Signed.
In circulation. Given by James Orrock, Esq., R.I.
- A SEAPIECE. 118-1896.
 7 $\frac{1}{4}$ by 10. Sepia. Signed.
In circulation. Given by James Orrock, Esq., R.I.
- PALAZZO CONTARINI FASAN, ON THE GRAND CANAL, VENICE. 1732-1900.
 17 by 11 $\frac{3}{4}$. Signed. *Ashbee Bequest.*
 Reproduced in colour in the Winter number of the *Studio*, 1922-23; also as an official picture postcard; and in monochrome on p. 4 of *The Architectural Review*, January 1926. The Manchester Corporation Art Gallery possesses a similar drawing (No. B. 74) with only slight differences; another was sold at Christie's in 1922.
- AN ALPINE VILLAGE. 1754-1900.
 13 $\frac{1}{8}$ by 9. Signed. *Ashbee Bequest.*
- A PIER-HEAD. 1764-1900.
 8 $\frac{5}{8}$ by 18 $\frac{5}{8}$. *Ashbee Bequest.*

- A COTTAGE IN CORNWALL. 1806–1900.
 $9\frac{1}{8}$ by $10\frac{1}{4}$. Signed. *In circulation. Ashbee Bequest.*
- A CHAPEL ENTRANCE. A.L. 4620.
 $11\frac{1}{8}$ by $8\frac{1}{2}$. *In circulation.*
- COTTAGE. A.L. 5771.
 $5\frac{5}{16}$ by $8\frac{1}{8}$. Sepia. *In E.I.D.*
- COTTAGE AT HALSTEAD. D. 125–1890.
 $9\frac{3}{8}$ by 6. *In E.I.D.*
- OLD COTTAGES AND OUTBUILDINGS, TORBRIAN. Drawing
 for an etching. E. 1058–1918.
 $11\frac{3}{8}$ by $15\frac{1}{8}$. *In E.I.D. Given by Arthur Myers Smith, Esq.*
- OLD COTTAGE, TORBRIAN. E. 1059–1918.
 $7\frac{1}{8}$ by $10\frac{1}{2}$. *In E.I.D. Given by Arthur Myers Smith, Esq.*
- The Department of E.I.D. also contains some other
 drawings by Samuel Prout, and six of his sketch-books.

PROUT, Samuel Gillespie.

Born at Brixton on the 12th April 1822, the only son of Samuel Prout (*q.v.*). As an artist he was much influenced by his father's work. He was a friend of Ruskin (*q.v.*), Haydon, W. Collingwood (*q.v.*), W. Hunt (*q.v.*), Dr. Alexander M'Laren, Frances Ridley Havergal, and many other celebrated persons. He was keenly interested in religious and philanthropic work, and engaged in it at home and abroad; he was among the first to carry food to the people of Paris after its capture during the Franco-German War; he was in Spain in 1874 during the Civil War, and ten years later worked in Egypt during the war there. He resided for a long time in Devon, first at Ilfracombe and later at Braunton, where he died in April 1911.

- LANDSCAPE. 1517–1869.
 $9\frac{3}{4}$ by $13\frac{3}{4}$. Signed. *In circulation. Townshend Bequest.*

PUGIN, Augustus Charles.

Born in France in 1762; came to England during the revolutionary troubles. He became a student of the Royal Academy, where he exhibited from 1799 to 1827, and worked for many years with John Nash, the architect. In 1807 he became an Associate of the Old Water Colour Society, and in 1812 a Member. He was keenly interested in Gothic architecture; he played an important part in its revival in England and published several works on the

subject. He painted many views of buildings in London, Oxford, and other towns. Several of his pupils became eminent as painters and architects. He died in Great Russell Street, London, on the 19th December 1832, and was buried in St. Mary's Church, Islington.

W. Lake Price (*q.v.*) and Joseph Nash (*q.v.*) were articled to him.

ST. MARY'S CHURCH, OXFORD.

599.

16½ by 23¾.

In circulation.

HIGH STREET, OXFORD.

3015-1876.

14¾ by 20. Dated 1814 (at the back). *William Smith Bequest.*

Reproduced facing p. 118 of *Earlier English Water Colour Painters*, 1890, by C. Monkhouse.

An aquatint engraving by J. Black faces p. i of Ackermann's *History of the University of Oxford*, 1814, vol. i.

CORONATION OF GEORGE IV., 19TH JULY 1821. The Archbishop of Canterbury placing the Crown on the King's Head.

54-1878.

14½ by 19.

In E.I.D.

The figures are by James Stephanoff, *q.v.*

Reproduced in the *Magazine of Art*, vol. xxvi., 1901-2, p. 409.

CORONATION OF GEORGE IV. Ceremony of the Homage in Westminster Abbey.

55-1878.

14 by 19.

In E.I.D.

The figures are by James Stephanoff, *q.v.*

LINCOLN CATHEDRAL: EAST FRONT.

D. 512-1888.

6½ by 4½.

In circulation.

LINCOLN CATHEDRAL: VIEW FROM THE SOUTH.

D. 513-1888.

5 by 6¾.

In circulation.

LINCOLN CATHEDRAL: WEST FRONT.

D. 514-1888.

6½ by 4½. Signed, and dated 1819.

In circulation.

LINCOLN CATHEDRAL: VIEW OF THE CENTRAL TOWER.

D. 515-1888.

6 by 4¾.

In circulation.

SMALLPOX HOSPITAL, FROM GRAY'S INN LANE FARM, THREE O'CLOCK, EVENING, JULY 1807.

E. 2829-1923.

41⅜ by 5¾.

In E.I.D.

Given by F. Gordon Roe, Esq., in memory of his grandfather, the late Sydney Williams Lee, 1841-1917.

The Department of E.I.D. contains other drawings by A. C. Pugin.

See also No. 56-1878, page 583.

PUGIN, Augustus Welby Northmore.

Born in London on the 1st March 1812; was educated at Christ's Hospital, London. Trained by his father, Augustus Pugin (*q.v.*), he became an able draughtsman, and at a very early age designed goldsmiths' work and furniture. He acquired his father's enthusiasm for mediæval art. Disgusted at the neglect into which our churches and cathedrals had fallen, he concluded that the only refuge for art was in Roman Catholicism. He found encouragement in this direction and devoted all his energies to the promotion of the Gothic style. He also took charge of the decorative furnishing of the Houses of Parliament. He wrote largely on Gothic architecture. He exhibited at the Royal Academy in 1849-52. Owing to overwork he lost his reason in 1851; after a period of confinement in Bethlehem Hospital he died at Ramsgate on the 14th September 1852, and was buried there in his own church.

INTERIOR OF ST. PAUL'S CATHEDRAL. 606-1870.
18½ by 22½. *Parsons Bequest.*

CHAPEL IN THE SOUTH TRANSEPT, ROUEN CATHEDRAL. 126-1889.
9¾ by 6¾. Signed, and dated 18(5 ?)1. *In circulation.*

THE CHOIR AISLE, AMIENS CATHEDRAL. 127-1889.
14 by 10½.

The Department of E.I.D. contains numerous designs, etc., by A. W. N. Pugin.

PURSER, William.

Exhibited at the Royal Academy and Suffolk Street from 1805 to 1834. Worked for a time in Greece. Painted Eastern subjects. Drew for topographical publications.

BROAD STREET, ABERDEEN. 60½.
8¼ by 11¾. Signed.

Engraved by E. Finden, 1833 (*see* the print No. 29,635-464 in the Department of E.I.D.).

THE MORNING GUN. P. 13-1924.
8½ by 12⁷/₁₆. *Bequeathed by the late Howard D. L. Galton, Esq.*

A VESSEL CAREENED BY A WHARF. P. 14-1924.
6⁷/₁₆ by 8⁷/₁₆. Signed.

Bequeathed by the late Howard D. L. Galton, Esq.

PYE, William.

Exhibited from 1881 to 1890 at the Royal Society of British Artists, etc.

A ROUGH DAY OFF LEIGH, ESSEX. 54-1881.
9 $\frac{3}{8}$ by 17 $\frac{3}{8}$. Signed, and dated 1881.

PYNE, Charles.

Exhibited from 1861 to 1880, chiefly at Suffolk Street.

STAITHES, YORKSHIRE. A.L. 5814.
9 $\frac{5}{16}$ by 14 $\frac{7}{8}$. Dated 1868. In E.I.D.

PYNE, Charles Claude.

Born in 1802. Was a teacher of drawing at Guildford Grammar School. Exhibited at the British Institution and the Royal Academy, 1836-39. Died at Guildford in October 1878.

OLD HOUSES, VITRÉ. 425.
10 $\frac{3}{4}$ by 14 $\frac{1}{2}$. In circulation.

MARKET PLACE, VITRÉ. 426.
11 $\frac{1}{8}$ by 14 $\frac{1}{8}$. In circulation.

THE EAGLE TOWER, CARNARVON. 636.
10 $\frac{1}{4}$ by 8 $\frac{1}{4}$.

STUDY OF TREES. 304-1874.
10 $\frac{3}{4}$ by 14 $\frac{5}{8}$. In circulation.

RIVER SCENE IN SURREY. A.L. 4621.
10 $\frac{1}{8}$ by 14 $\frac{3}{8}$. In E.I.D.

BOURGES : THE GENDARMERIE. A.L. 4622.
10 $\frac{1}{8}$ by 14 $\frac{3}{8}$. In E.I.D.

BOURGES : HOUSE OF JACQUES CŒUR. A.L. 4623.
10 $\frac{1}{8}$ by 14 $\frac{3}{8}$. In E.I.D.

VIEW OF AMBOISE, FRANCE. A.L. 4624.
10 $\frac{3}{4}$ by 14 $\frac{5}{8}$. In E.I.D.

VIEW OF THE LOIRE AT AMBOISE. A.L. 4625.
13 $\frac{3}{4}$ by 14 $\frac{3}{8}$. In circulation.

POST HOUSE AT AMBOISE, WITH CHURCH IN BACKGROUND. A.L. 4626.
10 $\frac{1}{4}$ by 14 $\frac{5}{8}$. In E.I.D.

LOCHES : STREET SCENE. A.L. 4627.
10 $\frac{1}{8}$ by 14 $\frac{1}{2}$. In E.I.D.

VIEW AT LUCERNE, FACING THE LAKE, WITH THE BERNESE
OBERLAND BEYOND. A.L. 4628.
10 $\frac{3}{4}$ by 14 $\frac{1}{2}$. In circulation.

CHURCH AT ZERMATT, SWITZERLAND.	A.L. 4629.
10 $\frac{3}{4}$ by 14 $\frac{5}{8}$.	<i>In E.I.D.</i>
ROAD LEADING TO ZERMATT, SWITZERLAND.	A.L. 4630.
10 $\frac{3}{4}$ by 14 $\frac{5}{8}$.	<i>In E.I.D.</i>
STREET VIEW IN ZERMATT, SWITZERLAND.	A.L. 4631.
10 $\frac{1}{2}$ by 14 $\frac{3}{4}$.	<i>In E.I.D.</i>
A VIEW IN ZERMATT, WITH RIVER, SWITZERLAND.	A.L. 4632.
10 $\frac{1}{2}$ by 14 $\frac{3}{4}$.	<i>In E.I.D.</i>
A VIEW IN THE VALLEY OF SAAS, SWITZERLAND.	A.L. 4633.
10 $\frac{1}{2}$ by 14 $\frac{5}{8}$.	<i>In E.I.D.</i>
VIEW OF A VILLAGE IN THE VALLEY OF SAAS, SWITZERLAND.	A.L. 4634.
2 $\frac{1}{2}$ by 14 $\frac{3}{4}$.	<i>In E.I.D.</i>
VIEW AT HANDECK, SWITZERLAND.	A.L. 4635.
10 by 14 $\frac{3}{4}$.	<i>In E.I.D.</i>
TREES AND CATTLE.	A.L. 4985.
10 $\frac{1}{2}$ by 14 $\frac{3}{4}$.	<i>In circulation.</i>
THE BRIDLE ROAD.	A.L. 4986.
10 by 14.	<i>In E.I.D.</i>
STUDY OF CHESTNUT TREES.	A.L. 4987.
10 $\frac{1}{2}$ by 14 $\frac{3}{4}$.	<i>In E.I.D.</i>
MILLPOND AND COTTAGE.	A.L. 4988.
10 $\frac{1}{2}$ by 14 $\frac{3}{4}$.	<i>In E.I.D.</i>
VIEW AT MORTAGNE, FRANCE.	A.L. 4989.
14 $\frac{1}{2}$ by 13 $\frac{3}{8}$.	<i>In circulation.</i>
CAEN.	A.L. 4990.
15 $\frac{3}{4}$ by 10 $\frac{5}{8}$.	<i>In E.I.D.</i>
TIMBERED HOUSE AT LAVAL.	A.L. 4999.
14 $\frac{1}{4}$ by 10 $\frac{1}{8}$.	<i>In E.I.D.</i>
OLD HOUSES AT LISIEUX, NORMANDY.	A.L. 5000.
14 $\frac{3}{8}$ by 10 $\frac{1}{8}$.	<i>In E.I.D.</i>
TIMBERED HOUSES, NORMANDY.	A.L. 5001.
12 $\frac{9}{16}$ by 8 $\frac{3}{4}$.	<i>In E.I.D.</i>
PARIS, FROM THE WINDOW OF THE SALLE D'APOLLON IN THE LOUVRE, LOOKING WEST.	A.L. 5681.
10 $\frac{5}{8}$ by 14 $\frac{7}{8}$. Dated 1867.	<i>In E.I.D.</i>

- THE RUE MARBŒUF, BELOW THE AVENUE DE L'ALMA, PARIS.
A.L. 5682.
10 $\frac{5}{8}$ by 14 $\frac{7}{8}$. Dated 1867. *In E.I.D.*
- PARIS, FROM THE WINDOW OF THE SALLE D'APOLLON IN THE
LOUVRE, LOOKING EAST. A.L. 5683.
10 $\frac{11}{16}$ by 14 $\frac{7}{8}$. Dated 1867.
- PARIS, FROM THE PONT ST. MICHEL. A.L. 5684.
10 $\frac{11}{16}$ by 14 $\frac{7}{8}$.
- THE SAINTE CHAPELLE, PALAIS DE JUSTICE, ETC., FROM THE
QUAI ST. MICHEL, PARIS. A.L. 5685.
10 $\frac{5}{8}$ by 14 $\frac{7}{8}$. *In E.I.D.*
- COTTAGE AND TREES. A.L. 5723.
Sight measure, 8 $\frac{1}{2}$ by 12 $\frac{5}{8}$. *In circulation.*
- STUDY OF HOUSES. A.L. 5760.
12 $\frac{1}{2}$ by 8 $\frac{1}{2}$. *In E.I.D.*
- MOONLIGHT : RIVER SCENE. A.L. 5761.
8 $\frac{1}{2}$ by 12 $\frac{7}{16}$. *In E.I.D.*
- COTTAGES. A.L. 5762.
8 $\frac{1}{2}$ by 12 $\frac{3}{8}$. *In E.I.D.*
- STUDY FROM NATURE : THE WEIR. A.L. 5991.
10 $\frac{1}{4}$ by 14 $\frac{3}{8}$. *In E.I.D.*
- NATERS, FROM BRIEG, SWITZERLAND. A.L. 7082.
10 $\frac{1}{8}$ by 14 $\frac{3}{8}$. *In E.I.D.*
- DOMODOSSOLA, PIEDMONT. A.L. 7083.
10 $\frac{1}{2}$ by 14 $\frac{11}{16}$. *In E.I.D.*
- VIEW ON LAKE MAGGIORE. A.L. 7084.
10 $\frac{3}{8}$ by 14 $\frac{9}{16}$. *In E.I.D.*
- LYONS, FROM THE LEFT BANK OF THE SAÔNE. A.L. 7085.
10 $\frac{3}{16}$ by 14 $\frac{5}{8}$. *In E.I.D.*
- VIEW NEAR BRUNNEN, SWITZERLAND. A.L. 7086.
10 $\frac{1}{4}$ by 14 $\frac{5}{8}$. *In E.I.D.*
- LAKE MAGGIORE, FROM BAVENO. A.L. 7087.
10 $\frac{1}{4}$ by 14 $\frac{3}{4}$. *In E.I.D.*
- STOKE PARK, GUILDFORD. A.L. 8019.
10 $\frac{3}{8}$ by 14 $\frac{5}{8}$. *In E.I.D.*
- MILL MEAD, GUILDFORD. A.L. 8020.
10 $\frac{3}{4}$ by 15. *In E.I.D.*
- RIVER, WITH OLD BRIDGE, OVER WHICH HORSES AND A
WAGGON ARE CROSSING ; BUILDINGS IN THE DISTANCE.
A.L. 8021.
10 $\frac{3}{4}$ by 14 $\frac{1}{2}$. *In E.I.D.*

- PARK AT STOKE, GUILDFORD. A.L. 8022.
 $13\frac{3}{8}$ by $10\frac{5}{8}$. In E.I.D.
- ESHING, NEAR GODALMING. A.L. 8023.
 $10\frac{3}{4}$ by 15. In E.I.D.
- VIEW OF WINDSOR CASTLE. P. 63-1919.
 $7\frac{3}{8}$ by $12\frac{9}{16}$. Given by A. E. Anderson, Esq.
 Attributed to Pyne.
- DOORWAY OF THE CHURCH OF ST. OUEN (?), ROUEN. E. 1806-1917.
 $8\frac{1}{8}$ by $6\frac{1}{2}$. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

Other drawings by C. C. Pyne are in the Department of E.I.D. and in Circulation; the former department contains six books of MS. with views in Switzerland and Italy.

PYNE, George.

Born in 1800 or 1801; was a son of William Henry Pyne (*q.v.*). Became an Associate of the Old Water Colour Society in 1827, but resigned about 1843; exhibited there and at Suffolk Street. Wrote on perspective and drawing. Died in 1884.

- OLD LONDON BRIDGE, AS IT APPEARED IN 1745. 637.
 $9\frac{7}{8}$ by $19\frac{3}{8}$. Signed, and dated 1835. In circulation.
 Perhaps the drawing called "London Bridge, 1740, before the Houses were taken down," which G. Pyne exhibited at the Old Water Colour Society in 1836 (No. 79).
- HOUSES AT OXFORD. 89-1870.
 $14\frac{5}{8}$ by $19\frac{5}{8}$. Signed.
- TAKING DOWN THE HOUSES ON OLD LONDON BRIDGE. 3037-1876.
 $15\frac{1}{4}$ by $27\frac{1}{4}$. William Smith Bequest.
- INTERIOR OF A COTTAGE. 2959-1876.
 $6\frac{1}{4}$ by $9\frac{1}{4}$. Attributed to George Pyne. William Smith Bequest.
- INTERIOR OF A MILL. 2960-1876.
 $8\frac{1}{8}$ by 12. Attributed to George Pyne. William Smith Bequest.

PYNE, James Baker.

Born at Bristol on the 5th December 1800; was articled to an attorney, but abandoned the law for painting. As an artist he was self-taught. He exhibited from 1828 to 1870 at Suffolk Street, the Royal Academy (1836-55), and

the British Institution. He instructed W. J. Müller (*q.v.*). In 1835 he removed to London. He became a Member of the Society of British Artists in 1841, and subsequently its Vice-President. He worked both in oil and water colour; he travelled in Italy and elsewhere on the Continent, and painted landscapes, chiefly river and lake subjects, including a series of views of the English lakes which were lithographed. He died on the 29th July 1870, and was buried in Highgate Cemetery.

DISTANT VIEW OF ARUNDEL CASTLE.	1425-1870.
13½ by 17.	<i>In circulation.</i>
VIEW IN CUMBERLAND.	197-1883.
13 by 19½.	
LANDSCAPE, WITH FIGURES.	50-1896.
11 by 15½. Signed, and dated (18)36.	
CALAIS HARBOUR.	58-1896.
9½ by 15¾. Signed, and dated (18)32.	<i>In circulation.</i>
WATERFALL, WITH AN OLD MILL.	D. 914-1904.
14¼ by 11½. Signed, and dated 1840.	<i>In circulation.</i>

The Department of E.I.D. contains other drawings by J. B. Pyne.

PYNE, William Henry.

Born in 1769; was the son of a leather-seller in Holborn; received instruction in art from a clever draughtsman. He practised exclusively in water colours and exhibited at the Royal Academy from 1790 to 1811, and at the Old Water Colour Society till 1815. In 1804 he became one of the original members of the latter society, but resigned in 1809. The majority of his paintings were landscapes. He published several illustrated works, such as the *Microcosm of Great Britain* (1803-5), the *Costume of Great Britain* (1808), and *History of the Royal Residences* (1819). He also wrote a large number of magazine articles, *e.g.* in the *Somerset House Gazette*, and stories; under the pseudonym of Ephraim Harcastle he was the author of *Wine and Walnuts*. He died at Pickering Place, Paddington, on the 29th May 1843.

ST. NICHOLAS CHURCH AND THE COLLEGE GATEWAY, ROCHESTER.	635.
7½ by 10½. Signed, and dated 1830.	<i>In circulation.</i>
LANDSCAPE, WITH CHURCH AND COTTAGES.	1686-1871.
6½ by 10¾. Signed.	<i>William Smith Gift.</i>

RUSTIC COTTAGES. 378-1872.
18½ by 27. Signed, and dated 1806.

FISHERMEN'S HOUSES BY THE THAMES AT LAMBETH. 98-1894.
9¼ by 13¼. Signed, and dated 1806.
Given by J. E. Taylor, Esq.

R., E. (?)

LANDSCAPE. P. 96-1921.
8½ by 12¾. Signed, and dated 1854.

R., J.

DUTCH FISHING BOATS. 339-1872.
6½ by 10½.

RACKHAM, Arthur, R.W.S.

MIDSUMMER NIGHT'S DREAM. P. 34-1917.
15 by 10⁷/₁₀. Pen and water colour. Signed, and dated 1908.
Bequeathed by Henry L. Florence, Esq.
Drawn for Heinemann's edition of the play, published in 1908.

Oberon. . . . Thou remember'st
Since once I sat upon a promontory
And heard a mermaid, on a dolphin's back,
Uttering such dulcet and harmonious breath,
That the rude sea grew civil at her song ;
And certain stars shot madly from their spheres,
To hear the sea-maid's music.

Puck. I remember.

Oberon. That very time I saw (but thou could'st not),
Flying between the cold moon and the earth,
Cupid all arm'd : a certain aim he took
At a fair vestal, throned by the west."

Shakespeare, *Midsummer Night's Dream*, Act II., Sc. 2.

The Department of E.I.D. contains three drawings by the
above artist.

RADCLYFFE, Charles Walter.

Born in 1817, a son of William Radclyffe (1783-1855), the
steel line engraver, and brother of Edward Radclyffe (1810-
1863), engraver and etcher, and William Radclyffe (b. 1812),
portrait painter. Worked in Birmingham and London.
Exhibited till 1887.

PARK SCENE, WITH DEER AND RIVER. 1150-1886.
13¾ by 20¾. Signed, and dated 1879.
Dixon Bequest (Bethnal Green Museum).

RAIMBACH, David Wilkie.

Born on the 16th April 1820 ; was the youngest son of the engraver Abraham Raimbach (1776-1843), and a godson of Wilkie (*q.v.*). He was instructed by his father and studied at the Royal Academy Schools ; he was for many years connected with the School of Design and afterwards with the Department of Science and Art as Art Examiner. He was successively Headmaster at the Limerick and Birmingham Schools of Art. From 1843 to 1855 he exhibited portraits at the Royal Academy, and in 1868 a view of Boulogne. He also exhibited at the Society of British Artists. He died on the 20th February 1895.

INTERIOR OF THE CHURCH OF THE MADELEINE, PARIS.

715-1896.

21½ by 16¾. Signed. Painted about 1870.

Given by Mrs. D. W. Raimbach.

RANDAL, Frank.

Exhibited at the Royal Academy in 1887 and 1893.

LES ALISCAMPS, ARLES. On the left is the Chapel of St. Accurse. P. 2-1915.

11¼ by 15⁰/₁₆. Signed.

Given by Sir Harry Wilson, K.C.M.G., K.B.E.

RATHBONE, John.

Born in Cheshire about 1750 ; was self-taught as an artist ; painted both in oils and water colours. He exhibited landscapes, especially Cumberland views, at the Royal Academy and Incorporated Society of Artists from 1785 to 1806. He was a companion of Morland and Ibbetson. He died in 1807.

LANDSCAPE WITH WAGGON AND PEASANTS. 187-1890.

13 by 17¾. Signed.

RAVEN, The Rev. Thomas.

Born about 1795 ; baptised at Wiggenhall, near King's Lynn. Studied at Cambridge University. Was ordained at Preston, where he married Miss Susan Horrocks of the calico firm of Horrocks, and did journalistic work. After a second marriage he gave up all work, except for occasional tuition in English Literature, and amused himself with sketching and painting. He took keen interest in the political and theological movements of his day. In 1865 he was residing at Budleigh Salterton. He died at Teign-

mouth on the 16th March 1868. He was the father of the artist John S. Raven (1829-77), and his daughter married Mr. Henry Holiday.

HELVELLYN.	624.
11½ by 20¾.	<i>In E.I.D. Given by the painter.</i>
SEA FROM THE COAST.	625.
10½ by 18¾.	<i>In E.I.D. Given by the painter.</i>
LLYN IDWAL, NORTH WALES.	626.
8¼ by 19¼.	<i>In E.I.D. Given by the painter.</i>
ST. DAVID'S HEAD, ST. BRIDE'S BAY.	627.
10¾ by 18¾.	<i>Given by the painter.</i>
LARKBERE, DEVONSHIRE.	628.
9 by 15.	<i>Given by the painter.</i>
THE DOWNS : THE GOODWIN SANDS IN THE DISTANCE.	629.
8½ by 19.	<i>In E.I.D. Given by the painter.</i>

RAWLE, Samuel.

Born in 1770 or 1771. Became an engraver and draughtsman; engraved views for the *Gentleman's Magazine*, the *European Magazine*, Britton's *Architectural Antiquities of Great Britain*, and Murphy's *Arabian Antiquities of Spain*; he engraved several subjects after Turner. In 1801 and 1806 he exhibited views of country seats at the Royal Academy. He died in 1860, and was buried in Highgate Cemetery.

CASTELLATED MANSION IN A PARK.	337-1872.
7½ by 10¾.	
CASTELLATED MANSION IN A PARK.	1204-1872.
6¾ by 10¾.	

RAYNER, Miss Louise.

A daughter of the water colour painter, Samuel Rayner. She flourished 1852-1900, and exhibited at the Royal Academy, Society of British Artists, New Water Colour Society, etc.

LINCOLN CATHEDRAL, FROM THE CASTLE.	2998-1876.
10¾ by 16. Signed, and dated 1862.	
<i>In circulation. William Smith Bequest.</i>	

READ, Captain Edward Handley-, M.B.E. *See Handley-Read.*

READ, Samuel, R.W.S.

Born, in 1815 or 1816, at Needham Market, Suffolk. He was placed in a lawyer's office at Ipswich, but his decided taste for art led him to change his employment for that of assistant to an architect. In 1841 he came to London and learnt drawing on wood under J. W. Whymper (*q.v.*). He became a successful water colour painter and exhibited from 1843 at the Royal Academy and elsewhere. In 1844 began his connection with the *Illustrated London News*, which lasted till his death. In 1853, just before the outbreak of the Crimean War, he went to Constantinople, this being the first occasion on which a special artist was sent abroad to furnish sketches for an illustrated paper. In 1857 he became an Associate of the Old Water Colour Society, and in 1880 was elected a full Member. His drawings of exteriors and interiors of cathedrals, churches and other picturesque buildings at home and abroad were accurate and effective. He died at Sidmouth on the 6th May 1883.

THE MOATED GRANGE.—Tennyson, *Mariana*. 1428–1869.
19½ by 27. Signed. *In circulation. Townshend Bequest.*

THE CORRIDOR, BREWERS' HALL, ANTWERP. 591–1870.
16½ by 12½. Signed, and dated 1860. *Parsons Bequest.*

TOLEDO CATHEDRAL. 1125–1886.
48 by 38. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).

A CEDAR TREE. D. 250–1890.
12¼ by 18¾. Signed. *In E.I.D.*

INTERIOR OF MILAN CATHEDRAL. P. 10–1924.
28⁹/₁₆ by 17½. Signed.
Bequeathed by the late William Hughes, Esq.

A FISHING BOAT AND A SAILING SHIP. E. 3396–1922.
9¾ by 8½. *In E.I.D. Given by Douglas Eyre, Esq.*

SHIPPING. E. 3401–1922.
8½ by 12. Signed. *In E.I.D. Given by Douglas Eyre, Esq.*

REDGRAVE, Richard, C.B., R.A.

A subject and landscape painter, chiefly in oils, born in Pimlico on the 30th April 1804. Until the age of nearly twenty he assisted his father at a wire fence manufactory, where he worked as a draughtsman. From 1825 he exhibited at the Royal Academy, the British Institution, and Suffolk Street. He was fond of illustrating scenes from the Bible and the poets. He became a student of the

Royal Academy in 1826, an Associate in 1840, an Academician in 1851, and an Honorary Retired Academician in 1881. From 1847 he was connected with the Government Schools of Design and the Department of Art. He was eventually appointed Director of the Art Division, South Kensington Museum, which post he resigned in 1875. He was appointed Surveyor of the Crown Pictures in 1857, and he compiled a catalogue of the Royal Collections. He was joint author of *A Century of Painters of the English School* (1866), and the earliest editions of this catalogue were prepared by him. In 1880 he was made Companion of the Bath. He died at 27 Hyde Park Gate, Kensington, on the 14th December 1888.

- COTTAGE AT TRING. 79.
 10½ by 15¼. Painted in 1843.
In circulation. Sheepshanks Gift.
- PARKHURST WOODS, ABINGER, SURREY. 184-1889.
 10 by 15. Signed, and dated 1865.
In circulation. Given by Mrs. Richard Redgrave.
- STUDY OF A COUNTRY BOY, SEATED. 186b-1889.
 5½ by 4¼. Signed.
In circulation. Given by Mrs. Richard Redgrave.
- BACKS OF HOUSES. 203-1889 (E. 5723-1910).
 9½ by 13¼. Signed. Pencil and water colour.
In E.I.D. Given by Mrs. Richard Redgrave.
- CRANE'S MILL, ABINGER, SURREY. 204-1889 (E. 5724-1910).
 8½ by 15½. Crayon and water colour. Signed.
In E.I.D. Given by Mrs. Richard Redgrave.
- SKETCH AT EVELYN WOODS, ABINGER, SURREY. 207-1889.
 6¼ by 9¾. Coloured crayons.
In circulation. Given by Mrs. Richard Redgrave.
- LANDSCAPE WITH EVENING EFFECT, ABINGER, SURREY. 208-1889.
 8½ by 14. Coloured crayons.
In circulation. Given by Mrs. Richard Redgrave.
- ENTRANCE HALL OF AN OLD-FASHIONED HOUSE. 209-1889.
 9½ by 13¾. Crayon and water colour.
Given by Mrs. Richard Redgrave.
- INTERIOR OF A COTTAGE, WITH FIGURES, NORTH WALES. 210-1889.
 9½ by 13¾. *Given by Mrs. Richard Redgrave.*
 The figure seated and sketching is C. W. Cope, R.A.

IN THE GARDENS, VERSAILLES. 213-1889.
 $3\frac{3}{8}$ by $5\frac{1}{8}$. *Given by Mrs. Richard Redgrave.*

COTTAGE WITH PORCH, DORNEY, NEAR WINDSOR. 214-1889.
 $9\frac{3}{8}$ by $13\frac{1}{4}$. Signed. *Given by Mrs. Richard Redgrave.*

HIGH ASHES, LEITH HILL, SURREY. 215-1889.
 $4\frac{1}{2}$ by $8\frac{1}{4}$. Signed, and dated 1867.
Given by Mrs. Richard Redgrave.

SKETCH FOR "THROWING OFF HER WEEDS."
 219-1889 (E. 5754-1910).
 $3\frac{1}{2}$ by $2\frac{3}{4}$. *In E.I.D. Given by Mrs. Richard Redgrave.*
See No. 170, Catalogue of Oil Paintings, 1907, p. 113.

SKETCH FOR "THE POOR SEMPSTRESS."
 220-1889 (E. 5755-1910).
 $4\frac{1}{2}$ by $5\frac{1}{2}$. Painted in 1844.
In E.I.D. Given by Mrs. Richard Redgrave.

SKETCH FOR "THE CASTLE BUILDER."
 221-1889 (E. 5756-1910).
 $4\frac{1}{4}$ by $5\frac{1}{8}$. Painted in 1841.
In E.I.D. Given by Mrs. Richard Redgrave.

STUDIES FOR "THE POOR TEACHER." 222 to 222g-1889.
 Various sizes. Painted in 1844. Three are in water colour;
 the others are in pen and ink.
Given by Mrs. Richard Redgrave.
See No. 168, Catalogue of Oil Paintings, 1907, p. 113.

STUDIES OF FLOWERS AND FOLIAGE.
 223 to 223f-1889 (E. 5746 to E. 5752-1910).
 Various sizes. One is in pencil and in water colour; one is in
 ink; the rest are in pencil. Two are dated 1853, 1857.
In E.I.D. Given by Mrs. Richard Redgrave.

HEATHER IN BLOOM. 224-1889.
 $2\frac{1}{2}$ by 10. *In E.I.D. Given by Mrs. Richard Redgrave.*
 The Department of E.I.D. also contains numerous ink,
 pencil and chalk drawings by the above artist.

REID, Andrew.

Born in 1831. Illustrated Wornum's *Life of Hans Holbein*,
 etc. Died in 1902.

WEST VIEW OF OLD MONTAGUE HOUSE. (Site of the British
 Museum.) 100-1892.
 $8\frac{7}{8}$ by $12\frac{1}{8}$. Signed, and dated July 1849.

The Department of E.I.D. contains drawings of art objects
 by the above artist.

REINAGLE, Philip, R.A.

Born in Scotland in 1749, of Hungarian descent; his father was a musician who had served in the army of Maria Theresa, and had come to Scotland in the train of the Young Pretender. Reinagle became a pupil of Allan Ramsay, and in 1769 he entered the Royal Academy Schools. He exhibited from 1773 at the Academy and British Institution. At first he painted portraits only; then he tried animal and hunting subjects, and from 1794 exhibited chiefly landscapes. He was elected A.R.A. in 1787 and R.A. in 1812. He copied Dutch masters such as Ruysdael, Hobbema, Wynants, Wouvermans, etc., with careful accuracy, and many of his copies are said to pass for originals. He painted principally in oils. He died at Chelsea on the 27th November 1833.

FOX-HUNTING: THE DEATH.

1677-1871.

14½ by 20½.

William Smith Gift.

This drawing was engraved.

REINAGLE, Ramsay Richard, R.A.

Born on the 19th March 1775; was a son of Philip Reinagle, R.A. (*q.v.*). He studied art at first under his father, and then in Italy and Holland. He exhibited at the Royal Academy (1788-1857), British Institution, Suffolk Street, and the Old Water Colour Society; he was elected an Associate of the last-named society in 1805, a Member in 1806, and President in 1808, but resigned in 1812. He became A.R.A. in 1814 and R.A. in 1823, but was called upon to resign in 1848, because he had sent in for exhibition a picture which was not entirely his own work. At the close of his life, however, he received a liberal allowance from the Academy. His pictures are for the most part portraits or landscapes. He died at Chelsea on the 17th November 1862.

MOUNTAIN STREAM.

438.

19¾ by 27½.

*In circulation.***LANDSCAPE WITH MOUNTAINS.**

1678-1871.

13¾ by 19¼.

*William Smith Gift.***LANDSCAPE WITH HORSEMAN.**

52-1876.

10¾ by 7¾.

*In circulation.***LANDSCAPE WITH FIGURES, MOUNTAINS IN BACKGROUND.**

3026-1876.

16 by 21.

*William Smith Bequest.***LANDSCAPE COMPOSITION.**

1637-1888.

13¾ by 20.

In circulation.

VIEW IN THE ISLAND OF CAPRI, WITH WOMEN WASHING CLOTHES. 188-1890.

21 $\frac{3}{4}$ by 16 $\frac{1}{2}$. Body-colour. Signed, and dated 1799.

A replica in oils was sold at Christie's, 7th July 1913 (Lot 153).

LANDSCAPE, WITH RIVER AND MOUNTAINS. 503-1892.

19 $\frac{3}{4}$ by 26 $\frac{1}{8}$. Signed.

SION HOUSE, ISLEWORTH. 76-1894.

4 $\frac{1}{8}$ by 8 $\frac{1}{8}$. Sepia. Signed.

In circulation. Given by J. E. Taylor, Esq.

LUSTLEIGH CLEAVE, NEAR MORETON HAMPSTEAD, DEVON-SHIRE. A.L. 4647.

16 $\frac{3}{4}$ by 21 $\frac{3}{4}$.

Attributed to Reinagle.

ITALIAN LANDSCAPE, WITH BUILDINGS AND FIGURES.

A.L. 5743.

19 $\frac{3}{4}$ by 27 $\frac{1}{2}$.

In circulation.

REPTON, Humphrey.

Born on the 2nd May 1752 at Bury St. Edmunds, where his father, a collector of excise, possessed a small estate. He attended successively at the grammar schools of Bury and Norwich; in 1764 he was sent to a school at Workum in Holland, and later to one at Rotterdam. On his return to Norwich he was brought up to a trade. Afterwards he moved to Sustead, near Aylsham. In 1783 he was appointed private secretary to Mr. Wyndham, who was secretary to the Lord Lieutenant of Ireland. He took to landscape gardening, published works on the subject, and was employed by the Duke of Portland at Welbeck Abbey. He exhibited landscapes at the Royal Academy, 1787-1802. He is mentioned in Jane Austen's *Mansfield Park*. He died near Romford, Essex, on the 24th March 1818.

VIEW FROM THE WEST FRONT OF THE RECTORY HOUSE, WITHEYHAM, SUSSEX. 78-1894.

The spire of Hartfield is seen in the distance.

4 $\frac{7}{8}$ by 8 $\frac{3}{8}$. Signed, and dated 1804.

Given by J. E. Taylor, Esq.

At the back is fixed a small drawing of a pond and two cows, at the back of which is written, "This slide shows the effect of lowering the ground 3 or 4 feet, that is about the height of a cow."

REVELEY, Willey.

Was a pupil of Sir William Chambers and practised architecture; exhibited at the Royal Academy from 1781 to

1793. He visited Rome in 1784 and Athens in 1785; during his travels he made many drawings and acquired a good knowledge of classical design. He edited volume iii. of Stuart's *Antiquities of Athens*, 1794. He died, in the prime of life, in Oxford Street, on the 6th July 1799.

GATE OF THE OIL MARKET, ATHENS. 116-1877.
19½ by 12. Dated 1785.

The Department of E.I.D. contains water colour drawings of architectural subjects in Egypt and Italy by the above artist.

REYNOLDS, Frederick George.

Born about 1824; is believed to have been self-taught in art. Exhibited from 1859 to 1887 at the Royal Academy and elsewhere.

MILL AT READING. E. 3467-1922.
5 by 6¾. Pencil and water colour.

In E.I.D. Given by F. G. Reynolds, Esq., jun.

COPPETS LANE, SOUTHGATE. E. 3468-1922.
7¾ by 6¼. *In E.I.D. Given by F. G. Reynolds, Esq., jun.*

AN OLD BRIDGE. E. 3469-1922.
7 by 9¼. Signed.

In E.I.D. Given by F. G. Reynolds, Esq., jun.

REYNOLDS, Samuel William, sen.

Born in London in 1773; studied under W. Hodges (*q.v.*) and at the Royal Academy; exhibited from 1797 to 1834 at the Royal Academy, British Institution, and Suffolk Street; most of his contributions were landscapes, but he also produced portraits and subject pictures. He achieved a high reputation as a mezzotint engraver, and produced fine plates after works by Sir Joshua Reynolds and other contemporary painters; in 1826 he went to France and engraved after French painters. He died at Bayswater on the 13th August 1835, and was buried in Paddington churchyard.

RUINS OF A CASTLE. 186-1874.
11¼ by 17. Water colour and crayon.

COTTAGE NEAR SANDPITS, BROMLEY, KENT. 405-1874.
Paper, on panel, 9½ by 14¾. Partly in water colour. Varnished.

LANDSCAPE WITH RIVER, MOUNTAINS IN THE BACKGROUND. 153-1883.
10½ by 16½. *In E.I.D.*

REYNOLDS, W.

Probably Walter Reynolds, who exhibited from 1859 to 1885 at the British Institution, Society of British Artists, etc.

IN THE MARSH.

E. 720-1922.

5 $\frac{3}{8}$ by 12 $\frac{1}{8}$. Signed, and dated 1884.

In E.I.D. Bequeathed by Charles Poland, Esq.

RICCI, Marco.

Born at Belluno in 1679. Studied under his uncle, Sebastiano Ricci. Painted landscapes, often containing ruins and architecture, near Rome and Belluno; was also an etcher. Came to England in 1710. Is said to have died at Venice in 1729.

ROMAN RUINS.

A.L. 9097.

11 $\frac{3}{4}$ by 16 $\frac{3}{4}$.

Formerly *attributed to Clérissseau.*

RICH, Alfred William.

Born at Gravelly, Sussex, on the 4th March 1856. Went in 1874 to live at Croydon; practised as a heraldic draughtsman and studied at the Slade School. He devoted himself to the practice and teaching of landscape-painting in water colours, and published a book on the subject. He was much influenced by the work of Peter de Wint (*q.v.*). He was a Member of the New English Art Club and the International Society. He died at Tewkesbury, whither he had gone with a class of pupils, on the 7th September 1921, and was buried at St. Albans.

ON THE RICKMANSWORTH CANAL. (Fig. 102.) P. 3-1914.

11 $\frac{5}{8}$ by 16. Signed.

Given by William Tinker, Esq.

CHARTERHOUSE SCHOOL, GODALMING.

P. 4-1914.

11 $\frac{3}{4}$ by 16. Signed.

Given by William Tinker, Esq.

KNARESBOROUGH.

P. 52-1921.

9 $\frac{9}{16}$ by 12 $\frac{1}{8}$. Signed.

BERKHAMSTED.

P. 18-1923.

11 by 15 $\frac{9}{16}$. Signed.

STEYNING, SUSSEX.

P. 19-1923.

Sight measure, 9 $\frac{9}{16}$ by 12 $\frac{7}{16}$. Signed.

A MILL ON THE OUSE, ST. IVES, HUNTINGDONSHIRE.

P. 20-1923.

11 $\frac{3}{16}$ by 15 $\frac{7}{16}$. Signed.

The "d" after the signature is supposed to indicate that the artist considered this drawing one of his best.

- LINCOLNSHIRE PUMP. Circ. 749–1920.
 7½ by 11½. Signed.
In circulation. Given by Miss E. P. McGhee.
- A SUSSEX MILL. Circ. 480–1923.
 11 by 14½. Signed, and dated 1902. *In circulation.*
- NEAR ST. IVES, HUNTINGDONSHIRE. Circ. 481–1923.
 9 by 12½. *In circulation.*
 The Department of E.I.D. contains six of the artist's sketch-books.

RICHARDS, John Inigo, R.A.

Was a Foundation Member of the Royal Academy; exhibited there from 1769 to 1809, and at the Incorporated Society of Artists, his contributions being mostly landscapes. He was best known as a scene-painter, and in 1777 succeeded Dall in that capacity at the Covent Garden Theatre. One of his scenes for *The Maid of the Mill* was engraved and became very popular. He was appointed Secretary to the Academy in 1788, and died at his rooms there on the 18th December 1810.

- STUDY OF PARK SCENERY. 25–1878.
 22 by 18. Signed.
- FOREST SCENERY. 58–1887.
 13 by 16. *In circulation.*
- DENTDELION GATE, NEAR MARGATE. 189–1890.
 5½ by 7½. Signed, and dated 1787 (at the back).
- SKETCH AT DENTDELION, NEAR MARGATE. 190–1890.
 5½ by 8½. Signed, and dated 1787 (at the back).
 The Department of E.I.D. contains a mural decoration by J. I. Richards.

RICHARDSON, Edward.

Son of T. M. Richardson, sen. (*q.v.*); exhibited from 1856 at the Royal Academy and at the New Water Colour Society (now the Royal Institute), of which he became an Associate in 1859; died in 1874 or 1875.

- LIMBURG ON THE LAHN, RHENISH PRUSSIA. 1089–1886.
 17½ by 27½. Signed, and dated 1861.
Dixon Bequest (Bethnal Green Museum).
- TOWN AND LAKE OF COMO, ITALY. 1170–1886.
 12½ by 19½. Signed, and dated 1853.
Dixon Bequest (Bethnal Green Museum).

OBERWESEL, ON THE RHINE. 1171-1886.
12 $\frac{3}{4}$ by 18 $\frac{1}{4}$. Signed, and dated 1856.

Dixon Bequest (Bethnal Green Museum).

WELSH COTTAGE. D. 204-1890.
7 $\frac{7}{10}$ by 9 $\frac{3}{4}$. Signed. *In E.I.D.*

RICHARDSON, George.

Born in 1808 ; eldest son of T. M. Richardson, sen. (*q.v.*) ; taught drawing at Newcastle ; exhibited from 1828 to 1833 at the British Institution and New Water Colour Society (now the Royal Institute) ; was Secretary to the Newcastle Water Colour Society. Executed some lithographs. Died of consumption in 1840.

DOUNE CASTLE, NEAR STIRLING, PERTHSHIRE. 155-1886.
15 $\frac{1}{4}$ by 12 $\frac{5}{8}$. Signed, and dated 1831.

RICHARDSON, Thomas Miles, sen.

Born at the Ballast Hills, Newcastle-on-Tyne, on the 15th May 1784 ; showed artistic talent at an early age ; was apprenticed to an engraver and later to a cabinetmaker, but in 1806 succeeded his father as master of the St. Andrew's Grammar School. His spare time was, however, devoted to art, and from 1813 he gave himself up entirely to it. He practised both in oils and in water colours and exhibited at the Royal Academy (1814-45), British Institution, Suffolk Street, and the Old and New Water Colour Societies ; of the last named (now the Royal Institute) he became an Associate in 1840, but resigned in 1843. He founded the Newcastle Water Colour Society in 1831. He occasionally painted figure subjects, but most of his pictures represented landscapes, coast scenes, seascapes or storms. His paintings are executed in a bold and original manner. He was also an engraver, etcher and lithographer. He died at Newcastle on the 7th March 1848.

BEN LOMOND, FROM THE HILLS BETWEEN ARROCHAR AND
TARBET. 1460-1869.
12 $\frac{1}{4}$ by 18 $\frac{7}{8}$. *Townshend Bequest.*

OLD WINDMILL ON WINDMILL HILL, GATESHEAD. 985-1901.
11 $\frac{3}{8}$ by 18 $\frac{1}{4}$. Monochrome. Painted in 1818.

FOREST SCENE: SUNSET. D. 1903-1889.
4 $\frac{5}{8}$ by 7. *In E.I.D.*

LANDSCAPE, WITH CATTLE AND FARM BUILDINGS. D. 1904-1889.
4 $\frac{1}{10}$ by 9 $\frac{5}{8}$. Signed, and dated 1839. *In E.I.D.*

RICHARDSON, Thomas Miles, jun., R.W.S.

Born in 1813 at Newcastle-on-Tyne. Worked for a time with his father, T. M. Richardson, sen. (*q.v.*), and paid several visits to the Continent. Exhibited from 1832 to 1889 at the British Institution, the Royal Academy, Suffolk Street, and the Old Water Colour Society; he became an Associate in 1843 and a Member in 1851 of the last-named society, where 702 of his works appeared. His favourite subjects were Scotch and Italian landscapes. He resided for many years in London. He died at Newcastle on the 5th January 1890.

- ON THE CLUNIE, ABERDEENSHIRE. 539.
17 by 36. Signed, and dated 1852. *Ellison Gift.*
- NOTRE DAME, FROM THE PONT DU JARDIN DU ROI, PARIS. 614-1870.
9½ by 14½. Signed, and dated 1837.
In circulation. Parsons Bequest.
- THE PASS OF GLENCOE. 1042-1873.
26½ by 27¾. Signed, and dated 1858. *Ellison Gift.*
- BELLAGIO, LAGO DI COMO. 1043-1873.
15½ by 34¾. Signed, and dated 1850. *Ellison Gift.*
- THE CASTLE OF SCHÖNBURG AT OBERWESEL ON THE RHINE. 1044-1873.
28½ by 40. Signed, and dated 1838. *Ellison Gift.*
- THE SANDS OF CULLERCOATS, NORTHUMBERLAND. 1045-1873.
15½ by 26. Signed, and dated 1844. *Ellison Gift.*
- INTERIOR OF MILAN CATHEDRAL. 1104-1886.
14 by 9¾. Signed, and dated 1838.
Dixon Bequest (Bethnal Green Museum).
- CASTLE OF ISCHIA, BAY OF NAPLES. (*Fig.* 106.) 1109-1886.
8½ by 22¾. Signed, and dated 1873.
Dixon Bequest (Bethnal Green Museum).
Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate XVIII.
- THE SANDS AT BONCHURCH, ISLE OF WIGHT. 1156-1886.
13½ by 25½. Signed, and dated 1881.
Dixon Bequest (Bethnal Green Museum).
- VIEW NEAR SALERNO. 1203-1886.
21¾ by 48. Signed, and dated 1861.
Dixon Bequest (Bethnal Green Museum).

- LOCHLEVEN CASTLE: MORNING. 102-1888.
 $6\frac{3}{4}$ by 10. Signed, and dated 1843. *In circulation.*
- COAST SCENE, WITH A VESSEL AGROUND; FIGURE IN THE FOREGROUND. 103-1888.
 $6\frac{3}{4}$ by $9\frac{1}{4}$. Signed, and dated 1843. *In circulation.*
- WINDSOR CASTLE. 1710-1900.
 $5\frac{1}{4}$ by $7\frac{3}{8}$. *Ashbee Bequest.*
- BUCKLEY, NEAR HAWARDEN, FLINTSHIRE. 1711-1900.
 $5\frac{1}{4}$ by $7\frac{3}{8}$. *Ashbee Bequest.*
- LAKE COMO, FROM ABOVE BELLAGIO. 1756-1900.
 16 by 26. Signed, and dated 1888. *Ashbee Bequest.*
- A SWISS VALLEY. 1780-1900.
 $10\frac{1}{4}$ by $14\frac{3}{4}$. *In circulation. Ashbee Bequest.*
- FOREST SCENE: SUNSET. D. 1903-1889.
 $4\frac{1}{2}$ by 7. Signed. *In E.I.D.*
- RURAL SCENE: FARM PASTURE, WITH CATTLE. D. 1904-1889.
 5 by $9\frac{3}{4}$. Signed, and dated 1889 (?). *In E.I.D.*

RICHARDSON, William.

Exhibited from 1842 to 1877 at the Royal Academy, the British Institution, Suffolk Street, and elsewhere.

EDWARD THE CONFESSOR'S CHAPEL, WESTMINSTER ABBEY. 2999-1876.

18 by $13\frac{3}{8}$. Signed, and dated 1859. *William Smith Bequest.*

MONUMENT OF ARCHBISHOP GREENFIELD (*d.* 1315), IN THE EASTERN AISLE OF THE NORTH TRANSEPT OF YORK MINSTER. D. 393-1905.

$11\frac{1}{4}$ by $8\frac{1}{8}$. *In circulation. Given by Miss Anna Newton.*

The Department of E.I.D. contains a pencil drawing by the above artist.

RICHMOND, George, R.A., D.C.L., LL.D.

Born on the 28th March 1809 at Brompton, which was then a village; was a son of Thomas Richmond (1771-1837), a miniature painter. Inspired by William Blake (*q.v.*), he became a student of the Royal Academy in 1824 and began to exhibit there in 1825. He turned his attention to portraiture, and won a considerable reputation by his water colour portrait of Wilberforce, the philanthropist; he also executed crayon and other portraits of Faraday, Macaulay, Keble, and other notabilities. From 1837 to 1839 he resided in Italy, and about this time began to paint in

oils. Late in life he occupied himself with sculpture. He was elected A.R.A. in 1857 and R.A. in 1866; in 1887 he became an Honorary Retired Academician. He last exhibited in 1888. He died at 20 York Street, Portman Square, London, on the 19th March 1896, and was buried in Highgate Cemetery.

MRS. NATHANIEL THOMPSON (MOTHER OF THE DONOR).

D. 1321-1903.

14½ by 10¾. Signed, and dated 1840.

Bequeathed by Miss Mary Thompson.

Reproduced facing p. 246 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

MRS. NATHANIEL THOMPSON (MOTHER OF THE DONOR).

D. 1322-1903.

17½ by 13¾.

In circulation.

Bequeathed by Miss Mary Thompson.

The Department of E.I.D. contains a pen and ink portrait and two in pencil by George Richmond.

RICHMOND, Leonard, R.B.A., R.O.I.

A MARKET STALL, ÉTAPLES.

P. 6-1924.

15½ by 20¾. Pastel. Signed.

Given by Martin Hardie, Esq., R.I., R.E.

RICHMOND, Sir William Blake, K.C.B., R.A.

Born at 20 York Street, Portman Square, on the 29th November 1842; son of George Richmond (*q.v.*). Studied at the Royal Academy Schools, where he won silver medals. Visited Italy in 1859. Exhibited at the Royal Academy from 1860. Some of his early work showed Pre-Raphaelite tendencies. He spent about four years in Italy during the 'sixties, and took lessons there in fresco painting. He was Slade Professor at Oxford, 1878-83. In 1887 he stayed with Bismarck. He became A.R.A. in 1888 and R.A. in 1895, and was knighted in 1897. He painted portraits, figure subjects and landscapes, and designed mosaic decorations for St. Paul's Cathedral. He was also a sculptor. He died at Beaver Lodge, Hammersmith, on the 11th February 1921.

MELCHISEDEK BLESSING ABRAHAM. Design for the decoration of the Sanctuary of St. Paul's Cathedral. 314-1895.

10½ ft. by 8 ft. 8 in. Pastel and water colour.

Given by the painter.

The artist gave a companion cartoon to Toronto.

The Department of E.I.D. contains designs in water colour, etc., by the above artist.

RICHTER, Herbert Davis, R.I., R.O.I.

TULIPS.

P. 19—1926.

Sight measure, $14\frac{3}{16}$ by $17\frac{5}{16}$. Signed. Exhibited 1926.

Given by Walter G. Langley, Esq.

RIGAUD, Stephen Francis.

Born in London in 1777 ; was the only son of John Francis Rigaud, R.A. He became a student of the Royal Academy, and contributed to its exhibitions from 1797 to 1815 and again in 1848 ; he also exhibited at the British Institution, Suffolk Street, and the Old Water Colour Society ; he was one of the early Members of the last-named society, and its Treasurer from 1809 to 1812 ; his membership ceased in the latter year. In 1801 his " Clytemnestra exulting over Agamemnon " won the Academy gold medal for historical painting. His pictures were largely imaginative or allegorical, and the subjects were often taken from the Bible or the poets. Rigaud last exhibited in 1852, and died in 1861.

The Library of the Museum contains a manuscript letter by Rigaud in a volume relating to the Associated Artists.

TELEMACHUS DISCOVERING THE PRIEST OF APOLLO. 76—1873.

" I plunged into a dark forest, where I suddenly perceived an old man with a book in his hand. . . . He was a priest of Apollo, whom he served in a marble temple which the kings of Egypt had consecrated in the forest. The book which he held was a collection of hymns in honour of the gods."—Fénelon, *Les Aventures de Télémaque*, Book II.

$20\frac{3}{8}$ by $16\frac{1}{4}$. Signed, and dated 1809.

Exhibited at the Old Water Colour Society, 1809.

The Department of E.I.D. contains a design for a medal by S. F. Rigaud.

RIGBY, Cuthbert A., R.W.S.

ON THE MOORS.

424—1891.

$10\frac{3}{8}$ by $15\frac{1}{2}$. Signed, and dated 1877. *Prescott Hewett Gift.*

RILEY, John.

Born in London in 1646 ; was a son of the record-keeper at the Tower ; studied under Soest and Fuller ; rose in public estimation on the death of Lely. He painted the portraits of Charles II., James II., William III., and Mary. He died on the 27th March 1691, and was buried in St. Botolph's Church, London.

LADY WARNER IN A BLUE DRESS. Probably Trevor, daughter of Sir Thomas Hanmer, Bart., and wife of Sir John Warner of Parham, Suffolk. 510-1892.

9 $\frac{3}{4}$ by 7 $\frac{3}{8}$. Crayons.

RIMINGTON, Alexander Wallace, R.B.A., A.R.E.

Born in London about 1854; educated at Clifton College. Studied art in London and Paris. Exhibited at the Royal Academy and elsewhere from 1880. Was for a time Professor of Art at Queen's College, London. Was for many years an Associate of the Royal Society of Painter Etchers and Engravers, and became a Member of the Royal Society of British Artists about 1902. Made researches on the relation between colour and music. Died at Selsley, Gloucestershire, on the 14th May 1918.

ASSISI: EARLY MORNING.

D. 872-1907.

13 $\frac{1}{8}$ by 17 $\frac{1}{4}$. Signed, and dated (19)04.

Given by Sir William H. Marling, Bart.

RIPPINGILLE, Edward Villiers.

Born in 1798 at King's Lynn, Norfolk; was the son of a farmer, and was self-taught as an artist. He exhibited at the Royal Academy from 1813 to 1857, and at the British Institution and Suffolk Street. In 1837 he went to Italy, and subsequently to the East, painting genre subjects derived from the countries which he visited. He obtained one of the prizes in the Cartoon Competition at Westminster in 1843. Rippingille lectured on Art, and claimed to be the first who advocated the formation of Schools of Design; he edited *The Artist and Amateur's Magazine*. He died suddenly at Swan Village railway station, Staffordshire, on the 22nd April 1859.

A FISHER GIRL OF CALAIS.

1944-1900.

11 $\frac{3}{8}$ by 8 $\frac{7}{8}$. Signed, and dated 1832.

An engraving by P. Lightfoot, 1834, faces p. 172 of the *Literary Souvenir* for 1835; when the engraving was made the drawing belonged to Alaric A. Watts.

RIVIERE, Briton, R.A.

Born in London on the 14th August 1840, of Huguenot descent; his father, William Riviere (1806-1876), was a drawing master at Cheltenham College. He early showed artistic talent, and first exhibited in 1851. From Cheltenham College he proceeded to Oxford and took his degree. After

a period of residence in Kent, he settled in London in 1870. He became celebrated for his paintings of figure subjects and animals, and was elected A.R.A. in 1878 and R.A. in 1881. He died in London on the 20th April 1920, and was cremated at Golders Green.

H. P. Riviere (*q.v.*) was his uncle.

A GAME OF FOX AND GEESE. 516-1869.

11½ by 28¾. Signed, and dated 1868.

Engraved in the *Illustrated London News*, 30th April 1870, p. 457.

RIVIERE, Henry Parsons, A.R.W.S.

Born in London on the 16th August 1811, of Huguenot descent; was one of a family of artists, and a brother of William Riviere (1806-1876); their father was a drawing master. Riviere studied at the Royal Academy from 1830. He exhibited chiefly at the Old and New Water Colour Societies from 1832 to 1888; he became a Member of the New Water Colour Society (now the Royal Institute) in 1834, but resigned in 1850, and was elected an Associate of the Old Society in 1852. About 1865 he settled in Rome, of which he painted many views; he lived there till 1884, when he returned to England. He died at 26 St. John's Wood Road on the 9th May 1888.

Briton Riviere (*q.v.*) was his nephew.

SMALL ROUND TEMPLE, formerly known as THE TEMPLE OF VESTA, now called SANTA MARIA DEL SOLE or SAN STEFANO DELLE CARROZZE, in the Piazza Bocca della Verità, Rome. The second building on the right is the Temple of Fortuna Virilis. 51-1891.

15¾ by 20¼. Signed, and dated 1887.

ROME, FROM THE CAMPAGNA. A.L. 5748.

6¾ by 14½. Signed. *In E.I.D.*

LANDSCAPE: RAINY WEATHER. A.L. 5751.

10¾ by 15¾. *In E.I.D.*

A SCOTTISH FISH GIRL. A.L. 5846.

14⁵/₁₆ by 9¾. Signed. *In E.I.D.*

SUNSET. A.L. 5851.

8 by 11. Signed. *In E.I.D.*

COTTAGES. A.L. 5852.

9¼ by 12¹/₁₆. Signed. *In E.I.D.*

MOUNTAIN: SUNRISE. A.L. 5853.

6¹¹/₁₆ by 10⁵/₁₆. Signed. *In E.I.D.*

TREES, RUSTIC BRIDGE, ETC.

A.L. 5854.

 $8\frac{1}{2}$ by $13\frac{7}{16}$. Signed.*In E.I.D.*

ON THE THAMES.

A.L. 5949.

 $8\frac{1}{2}$ by $12\frac{5}{8}$. Signed.*In E.I.D.*

ROBB, W. G.

A SCOTCH MOOR.

E. 3949-1919.

 $7\frac{7}{8}$ by $12\frac{1}{16}$. Signed. *In E.I.D. Bernard H. Webb Bequest.*

ROBERTS, David, R.A.

Born on the 2nd October 1796, at Stockbridge, Edinburgh; was the son of a shoemaker, and was apprenticed for seven years to a house-painter. On the expiry of his term of service he worked as a scene painter at Carlisle, Glasgow and Edinburgh. In 1822 he came to London and was employed at Drury Lane Theatre. On the formation of the Society of British Artists in 1823-24 he became its Vice-President. He also exhibited at the Royal Academy and the British Institution. He travelled considerably; in 1838 he visited Egypt and Syria, and in 1851 toured in Italy and Austria, and he published some of the drawings made during his journeys. He became A.R.A. in 1838 and R.A. in 1841. Roberts was one of the Commissioners for the Great Exhibition of 1851. He died in London on the 25th November 1864.

THE CHURCH OF ST. PIERRE, CAEN. *After D. Roberts.*

P. 47-1922.

 $5\frac{1}{2}$ by $3\frac{1}{16}$.*Presented by Her Majesty the Queen.*

After a drawing by David Roberts, an engraving of which by J. Tingle faces p. 24 of *The Gallery of Modern British Artists*, 1834-36.

THE PORCH AT ROSLIN, NEAR EDINBURGH.

540.

 $18\frac{1}{2}$ by $14\frac{1}{8}$. Signed, and dated 1845.*Ellison Gift.*

This or a similar drawing was lithographed as the frontispiece to J. P. Lawson's *Scotland Delineated*.

THE OPENING CEREMONY OF THE INTERNATIONAL EXHIBITION OF 1851.

666.

 $23\frac{3}{4}$ by $38\frac{3}{4}$.*Bethnal Green Museum.*

GREAT TEMPLE OF EDFU, UPPER EGYPT.

1461-1869.

13 by $19\frac{1}{2}$. Signed, and dated 1838.*In circulation. Townshend Bequest.*

PYRAMIDS OF GIZEH, FROM OLD CAIRO.

1526-1869.

 $9\frac{1}{2}$ by $13\frac{1}{2}$. Signed, and dated 1845.*In circulation. Townshend Bequest.*

- GATEWAY AND BUILDINGS, SPAIN. 592-1870.
 $14\frac{3}{4}$ by $11\frac{1}{4}$. *In circulation. Parsons Bequest.*
- THE ALCAZAR OF CARMONA, ANDALUSIA. 615-1870.
 $10\frac{1}{4}$ by $14\frac{1}{2}$. Signed, and dated 1833.
In E.I.D. Parsons Bequest.
- CASTLE OF ISCHIA, BAY OF NAPLES. 624-1870.
 $12\frac{3}{4}$ by $19\frac{1}{2}$. *In circulation. Parsons Bequest.*
- ISOLA BELLA, LAGO MAGGIORE. 630-1870.
 $13\frac{1}{2}$ by $9\frac{1}{2}$. *In circulation. Parsons Bequest.*
- INTERIOR OF ROSLIN CHAPEL, NEAR EDINBURGH: THE
 "PRENTICE PILLAR." 1046-1873.
 $12\frac{3}{8}$ by 9. Signed, and dated 1830. *Ellison Gift.*
- FONTARABIA (FUENTERRABÍA), SPAIN. 2982-1876.
 $10\frac{1}{4}$ by $15\frac{1}{2}$. Signed, and dated 1836. *William Smith Bequest.*
- CHURCH OF ST. PIERRE, CAEN. 3058-1876.
 $11\frac{7}{8}$ by $8\frac{1}{2}$. Signed, and dated 1831 (?). *William Smith Bequest.*
- THE "MARCHÉ AU BLÉ," ABBEVILLE. 77-1881.
 $15\frac{1}{2}$ by $20\frac{3}{4}$. Dated 1825. *In circulation.*
- THE INTERIOR OF THE CAPILLA DE LOS REYES IN GRANADA
 CATHEDRAL, showing the Tombs of Ferdinand and
 Isabella, Philip and Juana. 78-1881.
 29 by $35\frac{1}{2}$.
- THE LADY CHAPEL OF THE CHURCH OF ST. JACQUES, DIEPPE.
 (Fig. 98.) 1736-1900.
 18 by $12\frac{3}{8}$. Signed, and dated 1832. *Ashbee Bequest.*
 Reproduced in *The Architectural Review*, vol. lvii., 1925, p. 18.
 An engraving by T. Higham after a very similar drawing by
 David Roberts faces p. 64 of *The Gallery of Modern British*
Artists, 1834-36.
- WADY DABOD: RUINS OF A TEMPLE. D. 418-1899.
 $8\frac{1}{8}$ by $13\frac{1}{2}$. Signed. *In E.I.D.*
- VIEW FROM THE SUMMIT OF ONE OF THE PYRAMIDS, LOOKING
 TOWARDS THE NILE. E. 2619-1917.
 $6\frac{5}{8}$ by $10\frac{5}{8}$. *In E.I.D. Given by Arthur Myers Smith, Esq.*
 The Department of E.I.D. contains other drawings by
 Roberts.

ROBERTS, Henry Benjamin, R.I.

Exhibited from 1859 to 1880 at the Royal Academy and elsewhere; became a Member of the (Royal) Institute of Painters in Water Colours in 1867, and resigned in 1884; was also a Member of the (Royal) Society of British Artists.

- THE SERMON. 425-1891.
 $10\frac{3}{4}$ by $8\frac{1}{2}$. Signed, and dated (18)68. *Prescott Hewett Gift.*

ROBERTS, Thomas Sotelle (or Sautelle), R.H.A.

Born at Waterford about 1760. Studied at the Dublin Society's Schools, 1777-79. Was articled to an architect, but subsequently devoted himself to landscape painting. He practised for a time in London, and exhibited at the Royal Academy (1789-1818), British Institution, Old Water Colour Society, and elsewhere. He returned to Dublin about 1799. From 1796 he exhibited many Irish views, and made drawings of Irish towns for engraving. In 1823 he was one of the artists chosen to select the members of the Dublin Incorporation of Artists, and was himself one of the first members. A coaching accident deprived him of the use of his right hand; he became depressed and committed suicide in 1826 in his house in Richmond Street, Portobello, Dublin. He was a great-uncle of Field-Marshal Earl Roberts.

ST. JOHN'S ABBEY, KILKENNY.

16-1872.

13½ by 16½.

ROBERTSON, George.

Born in London about 1748; was the son of a wine merchant. In 1761 he received a Society of Arts premium for a drawing of horses. After studying at Shipley's School he travelled with William Beckford (*d.* 1799) in Italy and studied there; he returned to London about 1770, and subsequently accompanied Beckford to Jamaica. He exhibited at the Royal Academy in 1772, and till the end of his life with the Incorporated Society of Artists, of which he became Vice-President. He was a successful drawing master, and was one of the first water colour painters to scratch out high lights in his drawings. His death, hastened by a fall from a horse, took place at Newington Butts on the 26th November 1788.

James Moore, the topographer, was a pupil of Robertson.

LANDSCAPE, WITH CATTLE DRINKING AT A POOL. (*Fig. 19.*)

191-1890.

11½ by 15½.

Reproduced in *The Connoisseur*, April 1926.

LANDSCAPE WITH CATTLE.

D. 121-1890.

15½ by 21½.

ROBINS, Mrs. Mabel Louisa.

PORTRAIT OF CONRAD H. LOMAX.

D. 492-1921.

6½ by 11½. In *E.I.D.* Given by William P. Robins, Esq., R.E.

IN THE KITCHEN: DRAWING FOR A DRYPOINT.

D. 493-1921.

14 $\frac{1}{4}$ by 10. *In E.I.D. Given by William P. Robins, Esq., R.E.*

PORTRAIT OF WINIFRED CLARK.

D. 494-1921.

13 by 9 $\frac{1}{2}$. *In E.I.D. Given by William P. Robins, Esq., R.E.*

THE BLUE BLOUSE.

D. 495-1921.

9 $\frac{3}{4}$ by 13 $\frac{1}{2}$. *In E.I.D. Given by William P. Robins, Esq., R.E.*

SELF-PORTRAIT, 1917.

D. 496-1921.

9 $\frac{1}{2}$ by 7 $\frac{1}{4}$. *In E.I.D. Given by William P. Robins, Esq., R.E.*

PORTRAIT OF MRS. ST. JOHN KNELLER.

D. 497-1921.

8 $\frac{1}{2}$ by 7 $\frac{3}{4}$. *In E.I.D. Given by William P. Robins, Esq., R.E.*

The Department of E.I.D. contains other drawings by the above artist.

ROBINS, Thomas Sewell.

Exhibited from 1829 to 1879 at the Royal Academy, the British Institution, Suffolk Street and the New Water Colour Society. He became a Member of the last-named (now the Royal Institute) in 1839, but resigned in 1866. His marine pictures and landscape subjects were very popular. He died on the 9th August 1880.

CALAIS HARBOUR.

541.

8 $\frac{1}{8}$ by 13 $\frac{1}{8}$.*Ellison Gift.*

SHIPPING: A FRESH BREEZE.

1047-1873.

17 by 25 $\frac{1}{2}$. Signed, and dated 1853.*Ellison Gift.*

HAY BOATS OFF THE RECVLVERS.

3036-1876.

17 $\frac{1}{4}$ by 25 $\frac{3}{8}$. Signed, and dated 1858. *William Smith Bequest.*

COAST AT BRIEL, HOLLAND, WITH VESSELS, WINDMILL AND FIGURES.

1174-1886.

12 $\frac{3}{4}$ by 18 $\frac{1}{2}$. Signed, and dated 1855.*Dixon Bequest (Bethnal Green Museum).*

SEAPIECE, WITH STORMY SKY AND SEA, AND A TRAWLER RUNNING INTO PORT.

1182-1886.

16 by 27. Signed, and dated (18)63.

Dixon Bequest (Bethnal Green Museum).

DUTCH FISHING BOATS IN A BREEZE.

A.L. 5741.

9 $\frac{3}{4}$ by 13 $\frac{1}{4}$.*In circulation.*

ROBINS, William P., R.E.

WALTON HEATH: EVENING—TREES BY A POND.

E. 3961-1919.

7 $\frac{9}{10}$ by 10 $\frac{5}{8}$. Signed, and dated 1911.*In E.I.D. Bernard H. Webb Bequest.*

ROBINSON, Charles F., A.R.E.

Exhibited at the Royal Academy, Society of British Artists, etc., from 1874. Was an Associate of the Royal Society of Painter-Etchers from 1890 to 1896.

LEIGH, ESSEX.

12½ by 19. Signed.

1814-1900.

Ashbee Bequest.

ROBINSON, Edward.

Born in 1824, and died in 1883.

LISIEUX, NORMANDY: VIEW SHOWING THE PUBLIC GARDEN
AND THE CATHEDRAL. S.EX. 9-1885.

11 by 15½.

AT RICHMOND, YORKSHIRE.

S.EX. 10-1885.

11 by 15½.

AT AACHEN (AIX-LA-CHAPELLE).

S.EX. 11-1885.

13½ by 10.

BARRACKS AT ST. SERVAN.

S.EX. 12-1885.

8½ by 12.

ROBINSON, Edward W.

Exhibited at the Royal Academy in 1859 and 1872-75;
also at Suffolk Street and elsewhere.

SALISBURY CATHEDRAL, FROM WEST HARNHAM. 3000-1876.

13 by 18½. Signed, and dated 1862-3. *William Smith Bequest.*

ROBSON, George Fennel.

Born at Durham in 1788; was the son of a wine merchant. After studying under Harle, a Durham drawing master, he came to London at an early age, and made a living by the sale of his drawings. He published a view of Durham, and the profits enabled him to make a tour in the Highlands of Scotland. From 1807 to 1813 he exhibited landscapes at the Royal Academy. In 1813 he became a Member of the Old Water Colour Society, and in 1819 its President; he contributed over six hundred works to its exhibitions. In 1819 he published his *Scenery of the Grampian Mountains*. In August 1833 he was taken ill on board the *James Watt* while travelling to the North; he was landed at Stockton-on-Tees and conveyed to London, where he died at his

house in Golden Square on the 8th September 1833; he was buried at Durham.

- CHARLTON, KENT. 84.
 $11\frac{1}{4}$ by $9\frac{1}{8}$. *In circulation. Sheepshanks Gift.*
- LOCH ACHRAY. 542.
 $8\frac{1}{4}$ by $15\frac{1}{4}$. *Ellison Gift.*
- LOCH CORUIK AND THE CUCHULLIN MOUNTAINS, ISLE OF SKYE. (*Fig. 68.*) 1426-1869.
 $25\frac{1}{2}$ by 44. *Townshend Bequest.*
- CONISBOROUGH CASTLE, YORKSHIRE. 1048-1873.
 20 by $30\frac{3}{4}$. *Ellison Gift.*
- GROUP OF TREES AT DINGWALL, ROSS-SHIRE. 165-1875.
 10 by $8\frac{3}{4}$. *In circulation.*
- LANDSCAPE, WITH SANDY ROAD AND TREES. 166-1875.
 $10\frac{1}{2}$ by $8\frac{1}{2}$.
- MOUNTAINOUS LANDSCAPE, WITH FIGURES AND GOATS. 65-1876.
 $26\frac{3}{4}$ by $39\frac{1}{2}$.
- WOODED GORGE, LLANBERIS. 2946-1876.
 11 by $16\frac{1}{4}$. *In circulation. William Smith Bequest.*
- LANGDALE PIKES, WESTMORLAND. 192-1890.
 $9\frac{3}{4}$ by 14 .
- DURHAM CATHEDRAL AND CASTLE. 59-1896.
 $7\frac{7}{8}$ by $14\frac{1}{2}$.
- A WOODED DELL. 60-1896.
 $9\frac{1}{4}$ by $12\frac{5}{8}$. *In circulation.*
- CONISBOROUGH CASTLE, YORKSHIRE. 1920-1900.
 8 by $13\frac{3}{8}$. *Ashbee Bequest.*
- DOUNE CASTLE, NEAR STIRLING. 1921-1900.
 $8\frac{1}{8}$ by $14\frac{3}{4}$. *Ashbee Bequest.*
- LOCH AWE AND BEN CRUACHAN. A.I. 5754.
 $10\frac{5}{8}$ by $14\frac{1}{4}$. *In circulation.*
- NEW BRIDGE, DURHAM. E. 1964-1919.
 $17\frac{1}{4}$ by $21\frac{5}{8}$. *In E.I.D. Given by Arthur Myers Smith, Esq.*
- ROE, Fred, R.I.
- BLUE AND TAWNY. A lady with a cat. P. 33-1924.
 $19\frac{3}{8}$ by $14\frac{3}{8}$. Signed. *Given by C. Reginald Grundy, Esq.*

ROE, J.

Exhibited at the Incorporated Society of Artists in 1771-73, and at the Royal Academy in 1790. Was apparently living at Warwick in 1812.

S.E. VIEW OF WARWICK CASTLE FROM THE RIVER. Showing Cæsar's Tower, the Gatehouse and Guy's Tower.
D. 334-1902.

13 by 18 $\frac{3}{4}$.

Engraved by J. Storer, with slight alterations, in *Warwick Castle, a Poem. Embellished with engravings from drawings by J. Roe, Warwick, 1812.*

ROGERS, George.

An amateur, who exhibited at the Incorporated Society of Artists in 1761, and at the Royal Academy in 1788 and 1793; he married a daughter of Jonathan Tyers, proprietor of Vauxhall, and settled in the Isle of Wight.

LANDSCAPE WITH ROCKS. 193-1890.
11 $\frac{1}{2}$ by 18 $\frac{5}{8}$.

ROOKER, Michael "Angelo," A.R.A.

Born in London in 1743; was a son of the engraver, Edward Rooker, whose profession he adopted. He studied under his father and at the St. Martin's Lane Academy, and received some lessons in painting from Paul Sandby (*q.v.*); he exhibited at the Incorporated Society of Artists in 1767, became a student of the Royal Academy in 1769, exhibited there in the same year, and became A.R.A. in 1770. He was a proficient engraver, but failing sight obliged him to change his work, and he took the post of principal scene painter at the Haymarket Theatre. In 1788 he commenced a series of pedestrian tours through England. His drawing is remarkably accurate and delicate in detail, and his accessories of figures and animals are introduced with taste and skill. He died on the 3rd March 1801.

ABBOT'S BRIDGE, BURY ST. EDMUNDS. 447.
14 $\frac{3}{4}$ by 18 $\frac{1}{2}$. Signed, and dated 1795 (on the back).

In circulation.

BOXGROVE PRIORY CHURCH, NEAR CHICHESTER. 1726-1871.
11 by 14 $\frac{3}{4}$. Signed. *William Smith Gift.*

GODINTON, NEAR ASHFORD, KENT. (Fig. 38.) 1727-1871.
14 by 10 $\frac{1}{8}$. *William Smith Gift.*

RUINS OF ST. BOTOLPH'S PRIORY CHURCH, COLCHESTER.
1728-1871.
10 $\frac{1}{2}$ by 14 $\frac{3}{8}$. Signed. *William Smith Gift.*

- RUINS OF ST. BOTOLPH'S, COLCHESTER. 1184-1875.
 6 $\frac{7}{8}$ by 8 $\frac{7}{8}$. Signed. *In circulation.*
- SALTWOOD CASTLE, NEAR HYTHE. 1185-1875.
 6 $\frac{7}{8}$ by 9 $\frac{7}{8}$. Signed. *In circulation.*
- OLD GATEWAY, BURY ST. EDMUNDS. 1186-1875.
 6 $\frac{3}{4}$ by 8 $\frac{3}{4}$. Signed. *In circulation.*
- LORD CREMORNE'S VILLA, CHELSEA. 1187-1875.
 8 $\frac{1}{4}$ by 10 $\frac{3}{4}$. Signed. *In circulation.*
- PART OF THE NORTH WALL OF ST. JOSEPH'S CHAPEL, GLAS-
 TONBURY ABBEY, SOMERSETSHIRE. 2927-1876.
 Circular, diam. 11 $\frac{3}{4}$. Signed. *William Smith Bequest.*
- RUINED ABBEY NEAR THE WATERSIDE, WITH HILLS IN THE
 DISTANCE. 50-1881 (E. 5651-1910).
 8 by 10 $\frac{1}{2}$. Indian ink. *In E.I.D.*
- BURY ST. EDMUNDS: THE NORMAN TOWER, ST. JAMES'S
 CHURCH AND "SIX BELLS" INN, with Figures and
 Timber Waggon. (*Fig. 40.*) 51-1881.
 14 $\frac{1}{2}$ by 18 $\frac{1}{4}$. Signed.
 Reproduced in the summer number of *The Studio*, 1904; (in
 colour) facing p. 32 of H. M. Cundall's *History of Water Colour*
Painting, 1908; facing p. 212 of E. B. Lintott's *Art of Water*
Colour Painting, 1926.
- NEWPORT ON THE USK, MONMOUTHSHIRE. 194-1890.
 10 by 14. Signed. *In circulation.*
- BRIDGE AT MONMOUTH, WITH ST. MARY'S CHURCH IN THE
 BACKGROUND. 118-1892.
 10 $\frac{7}{8}$ by 14 $\frac{1}{2}$. Signed. *In circulation.*
- RUINS OF PEVENSEY CASTLE. 114-1894.
 9 by 11 $\frac{1}{4}$. Signed. *In circulation. Given by J. E. Taylor, Esq.*
- SIX ILLUSTRATIONS TO WORKS BY HENRY FIELDING. 1717 to 1722-1900.
1. Tom Jones is accepted by Sophia Western.—*The History of Tom Jones*, Book XVIII., chapter xii.
 2. Atkinson comes to inform Booth, who is recovering from his injuries at Gibraltar, of the arrival of his wife.—*Amelia*, Book III., chapter vi.
 3. Amelia receives a letter from her husband.—*Amelia*, Book XI., chapter ix.
 4. Mrs. Thomas, Zorobable and Mrs. Midnight.—*Miss Lucy in Town*.
 5. Fielding, on his way to Lisbon, dines on 13th July 1754 in Mr. Francis's barn at Ryde.—*Journal of a Voyage to Lisbon*.
 6. Minos refuses to admit the parson to Elysium.—*A Journey from this World to the Next, etc.*, chapter vii.
- Each 5 $\frac{1}{8}$ by 2 $\frac{3}{4}$. Signed, and dated 1780. *Ashbee Bequest.*

- WOOKEY HOLE, NEAR WELLS, SOMERSETSHIRE. P. 44—1921.
 14 $\frac{3}{8}$ by 10 $\frac{1}{8}$. Signed. *Given by Victor Rieuhaecker, Esq.*
- BURY ST. EDMUNDS: ST. PETRONELL'S CHAPEL. D. 416—1899.
 61 $\frac{3}{8}$ by 8 $\frac{3}{4}$. *In E.I.D.*
- EXTERIOR OF ST. PETRONELL'S CHAPEL, BURY ST. EDMUNDS.
 D. 417—1899.
 6 by 7 $\frac{3}{4}$. *In E.I.D.*
- EAST END OF WORCESTER CATHEDRAL BEFORE RESTORA-
 TION: EDGAR TOWER FROM THE N.E. D. 3—1902.
 8 $\frac{3}{4}$ by 7 $\frac{1}{4}$. *In E.I.D.*
- VIEW OF THE INTERIOR OF DUNWICH CHURCH, LOOKING
 WEST. D. 551—1905.
 10 $\frac{1}{2}$ by 8 $\frac{1}{4}$. Signed. *In E.I.D.*

ROSENBERG, C.

Probably Charles Rosenberg, painter and poet, who was a son of Thomas Elliot Rosenberg (1790-1835), the painter of miniatures and landscapes. Charles Rosenberg, jun., exhibited at the Royal Academy, British Institution and Suffolk Street, 1844-48; he was the author of guides to the Royal Academy Exhibitions of 1847 and 1848.

G. F. Rosenberg (*q.v.*) was another son of T. E. Rosenberg.

- MELON, GRAPES AND PEACHES. 1236—1886.
 12 $\frac{7}{8}$ by 19 $\frac{1}{8}$. Signed. *Dixon Bequest (Bethnal Green Museum).*
- MOUNTAIN SCENE IN NORWAY. 1244—1886.
 21 $\frac{5}{8}$ by 33. *Dixon Bequest (Bethnal Green Museum).*

ROSENBERG, Miss Frances (Fanny) Elizabeth Louise. *See Harris, Mrs.*

ROSENBERG, George F.

Born on the 9th March 1825, probably at Bath; was a son of Thomas Elliot Rosenberg (1790-1835), the painter of miniatures and landscapes. He lived at Bath, where he was largely engaged in teaching. In 1847 he became an Associate of the Old Water Colour Society. About 1862 he painted many Norwegian scenes. He died at 3 Brunswick Place, Bath, on the 17th September 1869.

- LANDSCAPE WITH WINDMILLS. 154—1870.
 13 $\frac{1}{2}$ by 19 $\frac{1}{4}$. *In circulation.*

ROSENBERG, Miss Mary Elizabeth. *See Duffield, Mrs. William.*

ROSS, Sir William Charles, R.A.

Born in London on the 3rd June 1794; was the son of William Ross, a miniature painter; his mother, Maria Ross, was a portrait painter. He entered the Royal Academy Schools in 1808, and won numerous prizes; he also received seven premiums at the Society of Arts between 1807 and 1821. He first exhibited at the Royal Academy in 1809; his earliest contributions included historical paintings in oils. In 1814 he became assistant to Andrew Robertson, a miniature painter; then he started on his own account, and acquired a large practice as a miniature painter amongst the highest circles. He became A.R.A. in 1838 and R.A. in 1843. In 1842 he was knighted, and in the next year won a premium of £100 at the Westminster Hall Competition. He was struck with paralysis in 1857, but exhibited at the Royal Academy till 1859. He died on the 20th January 1860, and was buried in Highgate Cemetery.

**WILLIAM ROSS, A MINIATURE PAINTER AND THE FATHER OF
SIR W. C. ROSS, R.A.** 363-1876.

16½ by 12½. Red and black chalk. Signed, and dated 1842.

MRS. MILNES. 351-1882.

Oval, 11 by 9. Vignette portrait. Signed, and dated 1851.
Given by T. Milnes, Esq.

See also the Catalogue of Miniatures.

ROSSETTI, Gabriel Charles Dante. Generally known as Dante Gabriel Rossetti.

Born in London on the 12th May 1828; was the son of Gabriel Rossetti, an Italian refugee and Professor of Italian at King's College. He was educated at King's College, where he studied drawing under J. S. Cotman (*q.v.*). In 1845 he entered the Royal Academy Schools, and in 1848 was admitted to the studio of Ford Madox Brown (*q.v.*). He was one of the founders of the Pre-Raphaelite School. He exhibited his first picture in 1849; his last great picture, "Dante's Dream," was finished in 1871. He was assisted by Burne-Jones (*q.v.*) and others in 1857-58 in decorating the Library of the Oxford Union. Besides painting he wrote "The Blessed Damozel" and other poems. The mystical intensity of his works, both in painting and poetry, did much to revive a feeling for poetic art in England. He lived latterly at 16 Cheyne Walk, Chelsea, for a time with his brother (W. M. Rossetti), Swinburne and Meredith. He died at Birchington, Kent, on the 9th April 1882, and was buried in the churchyard there.

- STUDY OF A HEAD FOR "ASTARTE SYRIACA." 490-1883.
 21½ by 17½. Crayon. Signed, and dated 1875.
 The finished picture is in the City of Manchester Art Gallery.
- MISS ELIZABETH ELEANOR SIDDAL (MRS. D. G. ROSSETTI)
 (d. 1862). Full length portrait. 491-1883.
 8½ by 3½. Pen. Date about 1854.
- HEAD OF MISS ELIZABETH ELEANOR SIDDAL (MRS. D. G. ROSSETTI) (d. 1862). 492-1883.
 4½ by 4½. Pencil. Date about 1860.
- PROFILE HEAD OF A LADY. 493-1883.
 13½ by 11½. Pencil and Indian ink. Dated 1861.
In circulation.
- THE BORGIA FAMILY. Lucrezia is seated ; Pope Alexander vi. leans over her left shoulder, while her brother Cæsar blows the rose petals from her hair. (*Fig. 104.*) 72-1902.
 14½ by 14½. Signed, and dated 1863.
 Reproduced in colour facing p. 124 of H. M. Cundall's *History of Water Colour Painting*, 1908 ; in monochrome facing p. 249 of E. B. Lintott's *Art of Water Colour Painting*, 1926 ; and as an official picture postcard. There is a pen and ink sketch for this picture at the Birmingham Art Gallery.
 A similar water colour was reproduced in the *Studio*, vol. lxiv., 1915, p. 92, when it belonged to Mr. Edmund Davis. What appears to be a third example, formerly the property of the late G. P. Boyce (*q.v.*), is reproduced facing p. 38 of H. C. Marillier's *Dante Gabriel Rossetti*, 1899.
- A GIRL HOLDING HER KNEES. C.A.I. 4.
 25½ by 21½. Red and black chalk. Signed, and dated Penkill 1869.
Ionides Bequest.
- PORTRAIT OF A LADY. C.A.I. 5.
 18½ by 14½. Red and black chalk, on grey paper. Signed, and dated 1867.
Ionides Bequest.
- HEAD OF ANDROMEDA. C.A.I. 6.
 20½ by 18. Red chalk. Signed, and dated 1868.
Ionides Bequest.
 Sketch of part of a picture entitled "Aspecta Medusa," which was never completed.
- STUDY OF A WOMAN'S HEAD. C.A.I. 7.
 9½ by 7½. Pencil. Signed. *Ionides Bequest.*
 Reproduced on Plate 31 of the *Catalogue of the Constantine Alexander Ionides Collection*, Part I., 1925.
- PORTRAIT OF THE LATE MRS. ZAMBACO, née MARY CASSABETTI. C.A.I. 1149.
 20⁵/₁₆ by 15⁵/₁₆. Pastel. *Ionides Bequest.*

PORTRAIT OF MRS. AGLAIA CORONIO, SISTER OF THE TESTATOR.
C.A.I. 1150.

21 $\frac{3}{16}$ by 18. Signed, and dated 1870. *Ionides Bequest.*

The Department of E.I.D. contains three other drawings by Rossetti.

ROTHENSTEIN, Professor William.

CAMBRAI, JANUARY 1919. P. 17-1921.

14 $\frac{7}{16}$ by 20 $\frac{1}{16}$. Signed, and dated 1919. *Given by the artist.*

The Department of E.I.D. contains a chalk drawing by the above artist.

ROUSSEL, Théodore Casimir, R.B.A., A.R.E.

Painter and etcher; born at Lorient; fought in the Franco-German War; was influenced by Whistler; exhibited in 1872; was a Member of the Royal Society of British Artists in 1887-88. Was an Associate of the Royal Society of Painter-Etchers and Engravers. Died at 23A Grand Parade, St. Leonards, on the 23rd April 1926, aged seventy-nine.

He married the widow of Arthur Melville (*q.v.*).

CHILDREN PADDLING, BRIGHTON. E. 1078-1918.

7 by 10 $\frac{1}{4}$. Signed. *In E.I.D. Given by an anonymous donor.*

ROWBOTHAM, Thomas Leeson, sen.

Born in 1783; lived at Bath and Bristol, and subsequently became drawing master to the Royal Naval School at New Cross. Died on the 11th July 1853.

CAPEL CURIG, NORTH WALES. 38-1873.

5 $\frac{9}{16}$ by 8 $\frac{1}{16}$. Signed, and dated 1825 (at the back).

ROWBOTHAM, Thomas Leeson, jun.

Born in Dublin on the 21st May 1823; was a son of T. L. Rowbotham, sen., under whom he studied; lived at Bristol till nearly twelve years of age. He exhibited from 1840 to 1875; he contributed to the exhibitions of the Royal Academy and Society of British Artists, but most often to those of the New Water Colour Society (now the Royal Institute), of which he became an Associate in 1848 and a Member in 1851. In 1847 he visited Wales, and subsequently toured in Scotland, Germany, Normandy and Italy. He succeeded his father as drawing master at the Royal Naval

School, New Cross. In his later years he restricted himself to Italian landscapes. He died in Kensington on the 30th June 1875.

LAKE SCENERY. 1447-1869.

9 by 13. Signed, and dated 1847.

In circulation. Townshend Bequest.

THE WRECKED BOAT. 1491-1869 (A.L. 7097).

9 $\frac{1}{4}$ by 12 $\frac{3}{4}$. Signed, and dated 1847.

In circulation. Townshend Bequest.

ROUEN, FROM ST. CATHERINE'S HILL. 1504-1869.

12 $\frac{1}{2}$ by 18 $\frac{7}{8}$.

Townshend Bequest.

ST. GODARD, ROUEN. 1507-1869.

13 $\frac{7}{8}$ by 17 $\frac{5}{8}$. Signed, and dated 1847.

In circulation. Townshend Bequest.

MOUNTAINS, BRIDGE AND WATERFALL. A.L. 5969.

6 $\frac{3}{16}$ by 10 $\frac{1}{16}$.

In E.I.D.

THE LAKE OF LUGANO. D. 1706-1904.

23 $\frac{7}{8}$ by 50 $\frac{1}{8}$. Signed, and dated 1859. *Given by Mrs. Gaynor.*

A MOUNTAIN HAMLET. P. 29-1921.

20 $\frac{3}{4}$ by 28 $\frac{1}{16}$. Signed, and dated 1852.

Given by Mrs. Isabella I. Low, from the collection of the late Robert Low, Esq.

ROWLANDSON, Thomas.

Born in Old Jewry, London, in July 1756, the son of a tradesman; became a student of the Royal Academy in 1771; was sent to Paris at about the age of sixteen, but after studying there for two years he returned to England. He exhibited a Biblical scene at the Royal Academy in 1775, and afterwards some portraits, landscapes, etc. Having run through much property, he fell back upon an early talent for caricatures of scenes of daily life, which he executed rapidly with the pen, supplemented with tinting. He also produced drawings of landscapes and many etchings. At the suggestion of his friend, Mr. Ackermann, the publisher, he illustrated the well-known *Tours of Dr. Syntax* and other works. He died in the Adelphi, London, on the 22nd April 1827.

He was a brother-in-law of Samuel Howitt (*q.v.*).

THE OLD "ELEPHANT AND CASTLE" INN, NEWINGTON. 592

11 $\frac{1}{8}$ by 17.

In circulation. Given by W. Atkinson, Esq.

THE PARISH VESTRY. (*Fig. 20.*) 1690-1871.

10 $\frac{7}{8}$ by 18 $\frac{5}{8}$. Signed, and dated 1784.

William Smith Gift.

- THE FERRY. 1691-1871.
13 by 18 $\frac{3}{4}$. *William Smith Gift.*
- BROOK GREEN FAIR. 1747-1871.
14 by 19 $\frac{3}{8}$. *William Smith Gift.*
Reproduced in M. C. Salaman's *Londoners Then and Now*,
1920, p. 92.
- LANDSCAPE, WITH A COTTAGE AND FIGURES IN THE FORE-
GROUND. 138-1882.
11 $\frac{1}{2}$ by 17 $\frac{1}{4}$. Signed, and dated 1805. *In circulation.*
- MARKET PLACE, WITH A MAN IN THE PILLORY. 118-1894.
10 $\frac{3}{4}$ by 16 $\frac{1}{8}$. *In circulation. Given by J. E. Taylor, Esq.*
Unfinished sketch.
- YORK PRIORY. 1796-1900.
5 $\frac{3}{4}$ by 9 $\frac{1}{4}$. *Ashbee Bequest.*
- THE "WHITE HART" INN, WINDSOR. 1816-1900.
7 $\frac{3}{8}$ by 10 $\frac{5}{8}$. *Ashbee Bequest.*
- A HOUSE, FIGURES, ETC., formerly called "THE GREEN,
RICHMOND." 1817-1900.
6 $\frac{1}{4}$ by 10 $\frac{3}{8}$. *Ashbee Bequest.*
Reproduced in M. C. Salaman's *Londoners Then and Now*,
1920, p. 93.
According to Mr. A. P. Oppé, this is an "offset" drawing.
- COAST SCENE. 1818-1900.
6 by 9 $\frac{3}{8}$. *Ashbee Bequest.*
- NEAR HELSTON, CORNWALL. 1819-1900.
6 by 9 $\frac{3}{8}$. Signed, and dated 1806. *Ashbee Bequest.*
- AN IMAGE SELLER. 1820-1900.
10 $\frac{5}{8}$ by 8 $\frac{1}{4}$. *In circulation. Ashbee Bequest.*
- A MILK SELLER. 1821-1900.
10 $\frac{5}{8}$ by 8 $\frac{1}{8}$. *Ashbee Bequest.*
- A MILKSOP. P. 42-1917.
10 $\frac{11}{16}$ by 8 $\frac{1}{4}$. Signed (signature mutilated); dated December
15th, 1811 (on the mount). *Bequeathed by Henry L. Florence, Esq.*
- LANDSCAPE: A ROADSIDE INN, WITH FIGURES. D. 785.
8 $\frac{7}{12}$ by 11 $\frac{1}{12}$. Signed, and dated 1784. *Dyce Bequest.*
- THE THAMES, OFF DEPTFORD. D. 786.
10 $\frac{3}{4}$ by 16 $\frac{5}{8}$. *Dyce Bequest.*
- HAMPTON BRIDGE. D. 787.
10 $\frac{7}{12}$ by 16 $\frac{5}{12}$. *Dyce Bequest.*

- HAMPTON COURT PALACE. D. 788.
 $10\frac{1}{2}$ by $16\frac{2}{3}$. Signed, and dated 1820. *Dyce Bequest.*
- LANDSCAPE, WITH TIMBER WAGGON. D. 789.
 $10\frac{1}{2}$ by $16\frac{1}{2}$. *Dyce Bequest.*
- PORTSMOUTH HARBOUR: THE FRENCH PRIZES BROUGHT IN
 AFTER LORD HOWE'S VICTORY, 1794. D. 790.
 $8\frac{1}{2}$ by $13\frac{1}{4}$. Signed. *Dyce Bequest.*
 Reproduced on Plate 62 of A. P. Oppé's *Thomas Rowlandson*,
 1923.
- PORTSMOUTH HARBOUR. Similar to the last, but with
 additional figures. D. 791.
 $11\frac{1}{2}$ by $17\frac{2}{3}$. Signed, and dated 1780. *Dyce Bequest.*
 The date 1780 is earlier than that of the costumes shown in
 this drawing. The date was probably added either by the artist
 to make the drawing appear an earlier work, or by another
 hand.
 Reproduced facing p. 225 of E. B. Lintott's *Art of Water*
Colour Painting, 1926.
- EXTERIOR OF STRAWBERRY HILL, TWICKENHAM, FORMERLY
 THE RESIDENCE OF HORACE WALPOLE. D. 792.
 $9\frac{1}{4}$ by $14\frac{2}{3}$. *Dyce Bequest.*
- LANDSCAPE, WITH FIGURES AND SHEEP. D. 793.
 $5\frac{3}{4}$ by 9. *Dyce Bequest.*
- BRIDGE AT KNARESBOROUGH, YORKSHIRE. D. 794.
 $9\frac{1}{8}$ by $13\frac{1}{4}$. Signed, and dated 1807. *Dyce Bequest.*
 Reproduced in *Drawing and Design*, vol. i., 1926, p. 168.
- SIR HENRY MORSHEAD FELLING HIS TIMBER TO SETTLE HIS
 PLAY DEBTS. D. 795.
 $5\frac{3}{4}$ by 9. Signed, and dated 1816. *Dyce Bequest.*
- ST. AUSTELL, CORNWALL. D. 796.
 $5\frac{2}{3}$ by $9\frac{1}{4}$. *Dyce Bequest.*
- KEW PALACE (ERECTED BY J. WYATT IN 1803, DESTROYED
 IN 1827), SEEN ACROSS THE RIVER. D. 797.
 $11\frac{1}{8}$ by $16\frac{3}{4}$. *Dyce Bequest.*
- LANDSCAPE, WITH HORSEMAN AND FIGURES. (*Fig. 45.*)
 D. 798.
 $11\frac{5}{8}$ by $15\frac{1}{8}$. *Dyce Bequest.*
 Reproduced on Plate 55 of A. P. Oppé's *Thomas Rowlandson*,
 1923.
- MUSEUM OF ANCIENT PAINTINGS IN THE PORTICI PALACE,
 NAPLES. D. 799.
 $5\frac{1}{2}$ by $8\frac{1}{2}$. *Dyce Bequest.*

GLASTONBURY, SOMERSETSHIRE.

5 $\frac{3}{4}$ by 9 $\frac{1}{4}$.

D. 800.

Dyce Bequest.

THE BETTING POST.

5 $\frac{1}{4}$ by 8.

D. 801.

*Dyce Bequest.*ILLUSTRATIONS FOR WILLIAM COMBE'S "TOUR OF DR.
SYNTAX IN SEARCH OF THE PICTURESQUE."

D. 802 to 810 and D. 812 to 818.

Various sizes.

Dyce Bequest.

BOARDING A MAN-OF-WAR.

D. 811.

5 $\frac{1}{2}$ by 8 $\frac{1}{2}$.A similar drawing was aquatinted in 1815 in *Naples and the Campagna Felice*.

VIEW ON THE THAMES: SHIPPING.

A.L. 6857.

11 $\frac{1}{4}$ by 17 $\frac{1}{2}$. Signed, and dated 1818.*In circulation.*

GREENWICH FAIR.

A.L. 8636.

15 by 21 $\frac{7}{8}$.*In E.I.D. Given by Miss Georgiana Zornlin.*A MAN WHO HAS FALLEN FROM THE SADDLE, BEING
DRAGGED BY A HORSE.

E. 2474-1921.

7 $\frac{1}{2}$ by 10 $\frac{3}{8}$. Signed, and dated 1791.*In E.I.D. Given by Brigadier-General Noel Lake.*

Apparently one of a series of "Dreadful Deaths."

VULTURES PLUCKING THE FLESH FROM THE SKELETON OF A
MAN ON THE SEASHORE.

E. 2475-1921.

7 $\frac{3}{8}$ by 10 $\frac{1}{2}$. Signed, and dated 1791.*In E.I.D. Given by Brigadier-General Noel Lake.*

Apparently one of a series of "Dreadful Deaths."

MONKEY FACES.

E. 3678-1923.

12 $\frac{5}{16}$ by 9 $\frac{1}{4}$. Signed, and dated 1815.*In E.I.D. Bequeathed by the late Mrs. F. B. Haines.*

SCENE ON A (? THAMES-SIDE) TOWING PATH.

E. 4162-1923.

8 $\frac{1}{8}$ by 11.*In E.I.D. Given by Sidney L. Phipson, Esq.*THE SAME SCENE IN REVERSE. The foreground "offset"
from E. 4162, and the background and details, with
variations, filled in afterwards.

E. 4163-1923.

7 $\frac{3}{8}$ by 10 $\frac{1}{16}$. Signed.*In E.I.D. Given by Augustus Walker, Esq.*

THE DILIGENCE.

E. 384-1924.

7 by 9 $\frac{7}{8}$. Reddish-brown ink and wash, with slight touches
of colour.*In E.I.D. Given by Mrs. M. A. Miller.*

LA PLACE DE MEIR, ANTWERP. D. 389-1907.

17 by 22 $\frac{1}{8}$.

Drawn presumably before the removal of the cross, which took place in 1797.

SCENE OUTSIDE AN INN. 88-1894.

9 $\frac{1}{8}$ by 14 $\frac{1}{4}$. *Attributed to Rowlandson.*

In circulation. Given by J. E. Taylor, Esq.

RUSHBURY, Henry, A.R.A., R.W.S., R.E.

L'ESTAQUE. P. 66-1921.

9 $\frac{7}{8}$ by 15 $\frac{1}{8}$. Signed.

Given by Miss Evelyn P. McGhee.

RUSKIN, John, H.R.W.S.

Author, artist and social reformer; born in London of Scotch parents on the 8th February 1819; became a famous art critic; illustrated his own works, such as *The Seven Lamps of Architecture*, 1849, and *The Stones of Venice*, 1851-53; championed Pre-Raphaelitism. In 1869 he was elected Slade Professor of Art at Oxford, where he lectured until 1884. He exhibited at the Old Water Colour Society, of which he was an Honorary Member, from 1873. He died at Brantwood, Coniston, on the 20th January 1900, and was buried in Coniston Churchyard.

END VIEW OF THE PULPIT IN THE CHURCH OF S. AMBROGIO,
MILAN. 226-1887.

17 $\frac{1}{4}$ by 13. Pencil, with light washes of colour.

A DEAD PHEASANT. D. 394-1907.

13 by 20.

MOUNTAINOUS LANDSCAPE. P. 15-1918.

5 $\frac{3}{8}$ by 9 $\frac{11}{16}$.

Given by R. Clarke Edwards, Esq.

On a small piece of paper accompanying the drawing is written in ink, "To my dear friend from | J. Ruskin | Sept. 1889."

MOUNTAINOUS LANDSCAPE. P. 16-1918.

5 $\frac{3}{8}$ by 9 $\frac{3}{4}$.

Given by R. Clarke Edwards, Esq.

On a small piece of paper accompanying the drawing is written in ink, "To my dear friend from | J. Ruskin | Sept. 1889."

ZERMATT. P. 15-1921.

10 $\frac{3}{4}$ by 15 $\frac{1}{16}$.

Eleven other drawings by Ruskin are in the Department of E.I.D.

RUSSELL, J. Catherine.

Probably Miss Janet C. Russell, who exhibited from 1868 to 1893 or later.

A GIRL WEARING A RED CLOAK, CARRYING A BASKET.

E. 912-1924.

Size of sheet, $13\frac{1}{2}$ by $8\frac{3}{4}$. Signed, and dated 1863.

On the back: sketch of a seated girl plaiting her hair.

In E.I.D. Given by H. Stuart Thompson, Esq.

The Department of E.I.D. contains a chalk drawing by Miss Janet(te) C. Russell.

RUSSELL, John, R.A.

Born at Guildford on the 29th March 1745; was the son of a bookseller; studied under Francis Cotes, R.A., and in 1770 entered as a student of the Royal Academy. Exhibited from 1768, chiefly at the Royal Academy; was elected A.R.A. in 1772 and R.A. in 1788; was portrait painter to George III. and the Prince of Wales. Russell painted miniatures and crayon and oil portraits, many of which were engraved. He invented a new method of preparing crayons, and in 1797 he patented an apparatus for exhibiting the moon's phenomena. He died at Hull on the 20th April 1806.

PORTRAIT OF A MAN WEARING A WIG. Three-quarter face. 113-1890.

$10\frac{1}{2}$ by 9. Unfinished. Crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

PORTRAIT OF A LADY. Three-quarter face. 114-1890.

$13\frac{1}{2}$ by 11. Unfinished. Crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

PORTRAIT OF A MAN. Nearly full-face. 115-1890.

$12\frac{1}{2}$ by 10. Unfinished. Chalk and crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

PORTRAIT OF A MAN WEARING A WIG. Nearly full-face. 116-1890.

14 by $10\frac{1}{2}$. Unfinished. Black and white chalk.

Given by Sir Edwin Durning-Lawrence, Bart.

PORTRAIT OF A LADY WEARING A CAP. Three-quarter face. 117-1890.

$12\frac{1}{2}$ by 10. Unfinished. Chalk and crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

PORTRAIT OF A YOUNG GIRL WEARING A CAP. Full-face. 118-1890.

$11\frac{1}{2}$ by 10. Unfinished. Chalk and crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

MR. YELDHAM, WEARING A BLUE COAT. Three-quarter face. 119-1890.

16½ by 13½. Unfinished. Crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

PORTRAIT OF A LADY. Three-quarter face. 120-1890.

12 by 10. Unfinished. Crayon.

Given by Sir Edwin Durning-Lawrence, Bart

PORTRAIT OF A LADY. Nearly full-face. 121-1890.

13 by 10½. Unfinished. Crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

SAMUEL RUSSELL (1746-1824), BROTHER OF THE ARTIST.
Formerly called a portrait of Richard Brinsley Butler
Sheridan (1751-1816), dramatist and parliamentary
orator. 423-1893.

30 by 25. Pastel.

Reproduced in the summer number of *The Studio*, 1904.

The identification of the pastel as a portrait of Samuel Russell, who was a municipal official at Guildford and officiated at a Jubilee celebration when an ox was roasted whole, is due to Mr. Francis H. Webb.

HEAD OF A GENTLEMAN WITH POWDERED HAIR. Said to be
a portrait of the Rev. JAMES STANIER CLARKE, LL.D.,
F.R.S. (d. 1834), Canon of Windsor. 121-1895.

23½ by 17½. Pastel.

RYAN, Charles.

For some time Master of the School of Art at Leeds.

HAWTHORN BLOSSOM. A.L. 8100.

12½ by 8½. Signed.

In E.I.D.

Seven other water colour drawings of flowers by the
above artist are in the Department of E.I.D.

RYLAND, Miss.

An amateur, who does not appear to have exhibited.

DOTHEBOYS HALL, NEAR BOWES, SIX MILES FROM GRETA-
BRIDGE. F. 147.

7½ by 10½. Dated 1841.

Forster Bequest.

SALMON, J.

Exhibited a seapiece in 1868.

THE BOATHOUSE. *After* E. W. Cooke, R A. (q.v.). A.L. 5950.

12½ by 15.

In E.I.D.

SAMUEL, George.

Painted chiefly in water colours, but also in oils. In 1784 he was awarded a silver palette by the Society of Arts for a drawing of the society's house in the Adelphi. A view of the Thames during the great frost of 1789 gained him distinction, and early in the nineteenth century he enjoyed a considerable reputation. From 1785 to 1823 he exhibited at the Royal Academy and British Institution. Soon after 1823 he was killed while sketching, by the falling of an old wall.

PONT ABERGLASLYN, NORTH WALES.

12 $\frac{1}{2}$ by 17 $\frac{5}{8}$.

1712–1871.

William Smith Gift.

SANDBY, Paul, R.A.

Born at Nottingham in 1725 ; was descended from an old county family. Through the influence of a borough member, he and his elder brother Thomas obtained employment in the Military Drawing Office of the Tower of London. In 1746 he was engaged as draughtsman on the survey of the roads of the Highlands of Scotland, and made many sketches of the scenery and antiquities around him. In 1751 he went to live with his brother at Windsor, and sketched subjects in that neighbourhood. Sir Joseph Banks, P.R.S., purchased some of his drawings, and Sandby accompanied him to Wales, sketching the chief castles, etc. He was a Member of the Incorporated Society of Artists, and became a Foundation Member of the Royal Academy in 1768. He was appointed chief drawing master at the Royal Military Academy, Woolwich, but resigned in 1796, and was succeeded by his son. He has been called "the father of water-colour art" ; he was certainly one of the first to practise it in the broader manner, and his name will always be connected with the early development of landscape art in England. He was also a spirited etcher, and the first English engraver in aquatint. He died at 4 St. George's Row (now 23 Hyde Park Place), Bayswater Road, on the 7th November 1809.

The Library of the Museum contains an original letter by P. Sandby.

ANCIENT BEECH TREE. (*Fig. 34.*)

383.

27 $\frac{5}{8}$ by 41 $\frac{5}{8}$. Body colour. Signed, and dated 1794.

LLANDAFF CATHEDRAL.

554.

12 $\frac{1}{8}$ by 18 $\frac{1}{8}$.

In circulation.

THE ROUND TEMPLE.

561.

10 $\frac{1}{4}$ by 14 $\frac{1}{2}$. Signed, and dated 1788.

- LANDSCAPE, WITH DRAY AND FIGURES. 88-1870.
12 $\frac{3}{4}$ by 19 $\frac{1}{4}$. *In circulation.*
- CHEPSTOW CASTLE. 613-1870.
11 $\frac{1}{2}$ by 20 $\frac{5}{8}$. Signed, and dated 1775.
In circulation. Parsons Bequest.
- WARWICK CASTLE, WITH THE BRIDGE AND WEIR. 814-1877.
19 $\frac{1}{4}$ by 29. Signed, and dated 1775. *In circulation.*
- VILLAGE STREET, OLD CHARLTON, KENT. 815-1877.
11 $\frac{3}{4}$ by 19 $\frac{1}{4}$. *In circulation.*
- WINDSOR FOREST, WITH OXEN DRAWING TIMBER. 415-1885.
12 $\frac{3}{4}$ by 18. Tempera. Signed, and dated 1798. *In circulation.*
- LANDSCAPE, WITH DRAGOONS GALLOPING ALONG A ROAD,
ETC. 416-1885.
12 by 10 $\frac{1}{4}$. Tempera. Signed.
- OLD TEA GARDENS, BAYSWATER ROAD. 12-1887.
7 $\frac{1}{8}$ by 10 $\frac{3}{8}$.
At the back is pencilled, *View near the Bridge over Bayswater looking at the entrance from the West.*
- OLD PUBLIC-HOUSE, BAYSWATER. 13-1887.
7 $\frac{1}{2}$ by 10 $\frac{1}{4}$.
At the back is pencilled, *Back of the Public House near Bayswater.*
- THE OLD BRIDGE, SHREWSBURY. 53-1887.
29 $\frac{1}{2}$ by 39. Tempera on canvas. *In circulation.*
Purchased at Ipswich about 1853 by the previous owner.
- LANDSCAPE, WITH MILL-HOUSE, TOWER AND STREAM. 123-1894.
3 by 8 $\frac{1}{8}$. *In circulation. Given by J. E. Taylor, Esq.*
- THE OLD BRIDGE AT WINDSOR. By Paul or Thomas Sandby (*q.v.*). 201-1894.
10 by 16 $\frac{3}{8}$.
Reproduced in the *Studio*, January 1918, p. 141.
- THE "CHINESE JUNK" ON ITS WAY TO VIRGINIA WATER. 113-1898.
12 $\frac{5}{8}$ by 24 $\frac{3}{8}$. Body colour. *Attributed to P. Sandby.*
This painting, by Paul or Thomas Sandby, is believed to represent the "Chinese Junk" being hauled from the Thames below Old Windsor to Virginia Water about 1753, under the direction of the Duke of Cumberland. At Windsor Castle there is a pencil sketch for the picture; it is attributed to Thomas Sandby.
- CLASSIC LANDSCAPE. 1729-1900.
7 $\frac{1}{4}$ by 11. *Ashbee Bequest.*

HIGH FORCE, OR FALL OF THE TEES, NEAR MIDDLETON
HIGH TOR. 1791-1900.

8 $\frac{1}{2}$ by 10 $\frac{3}{4}$.

Ashbee Bequest.

FOREST SCENE.

D. 744.

12 by 17 $\frac{3}{4}$. Body colour. Ascription doubtful; possibly by Laporte. *Dyce Bequest.*

EASTON PARK : NORTH-WEST VIEW OF THE KEEPER'S LODGE.

D. 746.

7 $\frac{1}{2}$ by 10 $\frac{3}{4}$. Body colour.

Dyce Bequest.

HUBBERSTON PRIORY, NEAR MILFORD HAVEN.

D. 747.

5 $\frac{1}{2}$ by 7 $\frac{1}{2}$.

Dyce Bequest.

An engraving of this drawing by T. Mazel appeared in *The Virtuosi's Museum*, published by G. Kearsley in 1778, and in *A Collection of 150 Select Views in England, Wales, Scotland and Ireland*, published by John Boydell in 1782.

ROAD THROUGH WINDSOR FOREST.

D. 748.

14 $\frac{2}{3}$ by 21.

Dyce Bequest.

Reproduced facing p. 208 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

HODDESDON, HERTFORDSHIRE.

D. 915-1904.

10 by 18 $\frac{1}{2}$.

In circulation.

ROCHESTER.

D. 1072-1904.

17 $\frac{1}{2}$ by 24 $\frac{1}{2}$. Signed.

Given by James Orrock, Esq., R.I.

THE "OLD SWAN," BAYSWATER. (*Fig. 35.*) D. 1831-1904.

25 $\frac{1}{2}$ by 35. Signed, and dated 1790. *W. A. Sandby Bequest.*

Reproduced as an official picture postcard.

WINDSOR CASTLE : THE NORTH TERRACE, LOOKING WEST.

D. 1832-1904.

14 $\frac{1}{2}$ by 20 $\frac{1}{4}$. Body colour. Signed, and dated 1800.

W. A. Sandby Bequest.

ETON COLLEGE AND WINDSOR, FROM THE PLAYING FIELDS.

D. 1833-1904.

13 $\frac{1}{2}$ by 27 $\frac{1}{2}$.

W. A. Sandby Bequest.

The two figures on the right are alleged to depict the artist reading, and his brother Thomas reclining on the grass.

From Sir Joseph Banks's Collection.

Reproduced facing p. 184 of *Water Colour Painting*, by Alfred W. Rich, who gives a critique of the picture.

CARREGCENNIN CASTLE, CARMARTHENSHIRE. D. 1834-1904.

11 $\frac{1}{2}$ by 18 $\frac{1}{2}$. Body colour.

W. A. Sandby Bequest.

THREE DAUGHTERS OF THE SECOND EARL WALDEGRAVE,
WITH MISS KEPPEL, DAUGHTER OF THE BISHOP OF
EXETER. D. 1835-1904.

1. Elizabeth Laura, afterwards Countess Waldegrave
(*d.* 1816).

2. Charlotte Maria, afterwards Duchess of Grafton
(*d.* 1808).

3. Anne Horatia, afterwards Lady Hugh Seymour
(*d.* 1801).

They were grand-nieces of Horace Walpole.

$4\frac{3}{4}$ by $6\frac{7}{8}$.

W. A. Sandby Bequest.

This sketch was made by Paul Sandby at Windsor about 1760.

Reproduced on p. 3 of *The Earlier English Water Colour Painters*, 1890, by C. Monkhouse; and facing p. 209 of *The Art of Water Colour Painting*, 1926, by E. B. Lintott.

BAYSWATER HILL.

D. 1836-1904.

$12\frac{5}{8}$ by $18\frac{3}{8}$. Signed, and dated 1790. *W. A. Sandby Bequest.*

STRAWBERRY HILL, TWICKENHAM, FORMERLY THE RESIDENCE
OF HORACE WALPOLE.

D. 1838-1904.

$12\frac{7}{8}$ by $20\frac{5}{8}$.

W. A. Sandby Bequest.

Bought at Lord Waldegrave's sale of pictures from Strawberry Hill, together with the drawing of the Gallery made for Horace Walpole.

Reproduced as Plate 2 in *Water-Colour*, by the Hon. Neville Lytton, 1911.

MOONLIGHT ON A RIVER.

D. 1839-1904.

$16\frac{1}{2}$ by 23.

W. A. Sandby Bequest.

The Dyce Collection also contains drawings in Indian ink, etc., by P. Sandby, and in the Department of E.I.D. are numerous portrait and costume studies and other drawings by him.

SANDBY, Thomas, R.A.

Born at Nottingham in 1721; was an elder brother of Paul Sandby, R.A. (*q.v.*), with whom he worked in the Military Drawing Office of the Tower of London. Subsequently he became draughtsman to the Duke of Cumberland, and accompanied him on his campaigns in Flanders and in Scotland, 1743-48. He was Deputy Ranger of Windsor Great Park from 1746 to 1798, and planned Virginia Water. In 1768 he became a Foundation Member of the Royal Academy, and he was its first Professor of Architecture. He exhibited architectural subjects at the Incorporated Society of Artists and Royal Academy from 1767 to 1782. He died on the 25th June 1798; there is a tablet to his memory in Windsor Parish Church.

WINDSOR CASTLE, FROM THE GREAT PARK, NEAR THE END
OF THE LONG WALK.

137-1892.

$12\frac{3}{8}$ by $19\frac{1}{2}$.

Reproduced in the *Studio*, January 1918, p. 141.

LANDSCAPE, WITH CATTLE AND FIGURES. 70–1894.
 12½ by 19½. Monochrome.

In circulation. Given by J. E. Taylor, Esq.

The Department of E.I.D. also contains numerous architectural designs, etc., by T. Sandby.

See also Nos. 201–1894 and 113–1898 under Paul Sandby.

SANDYS, Anthony Frederick Augustus.

Born at Norwich in 1832. Exhibited a portrait at the Royal Academy before he was twenty. Came to London and copied at the National Gallery. Was influenced by the work of the Pre-Raphaelites. Painted mythological subjects and portraits; drew portraits and figures with minute precision; designed illustrations for *Once a Week*, *Good Words*, and the *Cornhill Magazine*. Died at Kensington on the 25th June 1904.

MEDUSA. P. 18–1909.

28½ by 21½. Pencil. Signed. Probably drawn in 1875.

Given by George A. Macmillan, Esq.

The Department of E.I.D. contains five drawings by Sandys.

SARGENT, John Singer, R.A., R.W.S.

Born at Florence on the 12th January 1856, the son of an American physician. Educated in Italy, France, and Germany. Studied art at the Academy at Florence and under Carolus Duran at Paris. Exhibited at the Salon from 1878, the Royal Academy from 1882, the Royal Society of Painters in Water Colours, etc. Travelled in Spain in 1879, etc., and paid several visits to America. Settled in London in 1884. Was elected A.R.A. in 1894 and R.A. in 1897; in 1904 he became an Associate, and in 1908 a Member, of the Royal Society of Painters in Water Colours. Though best known as a portrait painter, he also achieved celebrity through his landscape sketches in oil and water colour. He painted mural decorations for Boston Public Library. He died at 31 Tite Street, Chelsea, on the 15th April 1925.

FOUNTAIN IN THE GENERALIFE, GRANADA. P. 2–1921.

15½ by 21½. Signed.

Given by the artist.

Exhibited at the winter exhibition of the Society of Painters in Water Colours, 1920 (No. 129).

SANTA MARIA DELLA SALUTE, VENICE. (*Fig. 113.*)

P. 31-1925.

18 by 12 $\frac{1}{16}$.*Presented by Mrs. Ormond and Miss Sargent in memory of their brother.*

SARJEANT (or SARJENT), Francis John.

The Society of Arts awarded Francis John Sarjeant of Berkeley Square their greater silver palette in 1800-01 for an original drawing of a view from the Red Lane, near Reading. F. J. Sarjent of 10 Howland Street exhibited at the Royal Academy in 1802-03. F. J. Sergent, probably the same artist, became a student of the Royal Academy in 1805, and from data preserved there was probably born about 1780. F. J. Sarjent executed some of the aquatints after drawings by J. Sillett in *The History of Lynn*, by William Richards, M.A., 1812; one of the prints is dated 1810, and some were engraved in collaboration with Francis Jukes. In 1811 Sarjent engraved one or more views of the Lake District, drawn by himself.

VIEW OF LONDON FROM THE FIELDS BELOW HAMPSTEAD.

273-1871.

25 by 34 $\frac{1}{2}$. Exhibited at the Royal Academy in 1802.

LANDSCAPE, WITH A CIRCULAR BUILDING (MAUSOLEUM?) ON THE BANK OF A RIVER.

18-1872.

18 $\frac{3}{8}$ by 25 $\frac{7}{8}$.*In circulation.*

HARDWICK HOUSE, THE SEAT OF PHILIP POWIS, ESQ.

E. 53-1924.

9 $\frac{1}{4}$ by 13 $\frac{9}{16}$. *Attributed to F. J. Sarjent.**In E.I.D. Given by C. Reginald Grundy, Esq.*PURLEY HALL, BERKS, THE RESIDENCE OF THE REV. HENRY WILDER, LL.D., RECTOR OF SULHAM (*d.* 1814).

E. 54-1924.

6 $\frac{5}{8}$ by 9 $\frac{3}{4}$. *Attributed to F. J. Sarjent.**In E.I.D. Given by C. Reginald Grundy, Esq.*

SASSE, Richard.

Born in 1774; was a relative of Henry Sass (1788-1844), a portrait painter; added an "e" to his name. First exhibited at the Royal Academy in 1791, and continued to exhibit there and at the British Institution until 1813. His subjects are landscapes, with figures, cattle, etc. He carried his early colouring beyond the style of his day, and attained a distinct method of his own. He was appointed

teacher of drawing to the Princess Charlotte in 1811, and landscape painter to the Prince Regent. On the conclusion of peace, in 1815 he went to the Continent, and in 1825 settled in Paris, where his death took place on the 7th September 1849.

The Library of the Museum contains two manuscript letters by Sasse in a volume relating to the Associated Artists.

CASTLE ON THE LIFFEY, IRELAND. 630.

10 $\frac{3}{4}$ by 15 $\frac{3}{4}$. Signed, and dated 1812.

Given by Mrs. Harriet Blake Sasse.

FALLS OF POWERSCOURT, NEAR BRAY, CO. WICKLOW. 631.

23 $\frac{1}{2}$ by 33 $\frac{1}{2}$. Signed (?), and dated 1818.

SCHARF, George.

Born in 1788 at Mainburg, in Bavaria. He studied at Munich, and after travelling in Flanders and France pursued his studies at Paris, when the great spoils of Italy were still in that city. He was attached to the British Army at the time of the Waterloo campaign, and came to England in 1816. He settled in London, and as he possessed knowledge and experience of the then infant art of lithography, he became a draughtsman on stone during the early printing efforts of Moser and Hullmandel; he was also largely engaged in making drawings to illustrate scientific works and the *Transactions* of the Geological Society. Meanwhile, however, he pursued other branches of art; from 1817 to 1850 he exhibited at the Royal Academy, Suffolk Street and the New Water Colour Society (now the Royal Institute), becoming a Member of the last-named society in 1833; he resigned in 1836. From 1820 to 1851 he made topographical drawings of London. He was the father of Sir George Scharf, K.C.B. (1820-95), Director of the National Portrait Gallery, at whose residence in Westminster he died on the 11th November 1860.

**INTERIOR OF THE GALLERY OF THE NEW SOCIETY OF PAINTERS
IN WATER COLOURS, OLD BOND STREET.** 2979-1876.

11 $\frac{5}{8}$ by 14 $\frac{1}{2}$. Signed, and dated 1834. *William Smith Bequest.*

**MITCHAM COMMON, SURREY, SHOWING THE ROAD RUNNING
ALONG THE WEST SIDE.** D. 71-1903.

13 by 18 $\frac{1}{4}$. Signed, and dated 1819.

SCHNEBBELIE, Robert Blemmel.

The son of Jacob C. Schnebbelie (1760-92), a topographical draughtsman; exhibited at the Royal Academy, chiefly views of old buildings, from 1803 to 1821; drew for the

Gentleman's Magazine and other periodicals. Being somewhat weak in intellect and capricious in his work, he was unable to take care of himself after his mother's death, and was found dead in his room apparently from starvation, about 1849.

EXTERIOR OF DRURY LANE THEATRE. Illuminated on the occasion of a ball on the 18th June 1821, in commemoration of the Battle of Waterloo and the Coronation of George IV. 638-1877.

7 $\frac{3}{8}$ by 7 $\frac{1}{2}$. Signed, and dated 1821.

THE GUILDHALL CHAPEL, LONDON. D. 1095-1898.

10 $\frac{5}{8}$ by 8 $\frac{3}{10}$. Signed, and dated 1815. In E.I.D.

HENRY MONGER'S ALMSHOUSES, CHURCH CRESCENT, SOUTH HACKNEY, FOUNDED 1669. Drawings (three inlaid on one sheet) made for reproduction, 11th July 1815.

E. 4668-1923.

Size of sheet, 13 $\frac{1}{2}$ by 9 $\frac{1}{2}$.

Bethnal Green Museum.

Given by the Hon. Arthur Villiers, D.S.O.

ALMSHOUSES ERECTED AND ENDOWED BY MRS. MARY WESTBY, OF BOCKING, ESSEX, IN 1749. 21st September 1816.

E. 4848-1923.

6 $\frac{3}{4}$ by 9.

Bethnal Green Museum.

Given by the Hon. Arthur Villiers, D.S.O.

The Bethnal Green Museum also contains two drawings in pen and ink and wash by the above artist.

SCOTT, John H.

A Brighton artist, who exhibited occasionally, 1849-86.

STUDY OF A COTTAGE. Unfinished. E. 840-1918.

6 $\frac{3}{4}$ by 10. In E.I.D. Given by Arthur Myers Smith, Esq.

SCOTT, William Bell, H.R.S.A.

Born at Edinburgh on the 12th September 1811; was instructed by his father Robert Scott, an engraver, and by his brother David Scott, R.S.A.; studied at the Trustees' Academy; exhibited at the Royal Scottish Academy in 1833. He became a proficient engraver, but finally abandoned that profession and came to London in 1837. He drew from the antique at the British Museum; exhibited from 1840 to 1873 at the Royal Academy, the British Institution, Suffolk Street and elsewhere; held a mastership at the School of Design, Newcastle-on-Tyne, and was an examiner at South Kensington. In 1857-58 he painted a series of pictures

illustrating the history of Northumberland at Wallington Hall, and another series illustrating "The King's Quhair" at Penkill Castle, Girvan, Ayrshire. He assisted in the decoration of the Ceramic Gallery in the Victoria and Albert Museum. In 1887 he became an honorary R.S.A. Besides being a painter he was a poet and a writer on art; his *Year of the World* appeared in 1846, and he produced many sonnets and other works; he also wrote a life of Dürer. He died at Penkill Castle on the 22nd November 1890.

THE TEMPTATION OF EVE. 430-1889.

42½ by 27½. Signed.

Given by the painter.

Exhibited at the Paris Exhibition of 1878.

DESIGNS FOR THE DECORATION OF THE INNER COURT OF WALLINGTON HALL, NORTHUMBERLAND :—

355 to 362-1891.

BUILDING THE ROMAN WALL.

355-1891.

9½ by 9½.

KING EGFRID OFFERING THE BISHOPRIC OF HEXHAM TO CUTHBERT, THE HERMIT OF FARNE ISLAND.

356-1891.

9½ by 9.

A DESCENT OF THE DANES.

357-1891.

9½ by 9½.

DEATH OF THE VENERABLE BEDE, A.D. 735. 358-1891.

9½ by 8½.

THE SPUR IN THE DISH : THE SIGN TO THE MOSSTROOPER THAT THE LARDER WAS EMPTY. 359-1891.

9½ by 8½.

In circulation.

BERNARD GILPIN TAKING DOWN THE GAGE OF BATTLE OF ROTHBURY CHURCH. 360-1891.

9½ by 8½. Signed.

GRACE DARLING AND HER FATHER SAVING THE SHIP-WRECKED CREW, SEPT. 7TH, 1838. 361-1891.

9½ by 9.

"IRON AND COAL": THE INDUSTRY OF THE TYNE.

362-1891.

9½ by 9½. Signed.

See Murray's *Handbook for Durham and Northumberland*, 1890, p. 201.

UPPER PORTION OF THE FAÇADE OF ST. MARK'S, VENICE.

A.L. 4358.

14 by 10. Dated 1862.

TYNEMOUTH.

P. 29-1922.

9 $\frac{1}{8}$ by 13 $\frac{1}{8}$.*Given by Henry Archer Bowler, Esq.*

The Department of E.I.D. contains designs for windows and wall decorations by the above artist.

SCOTT, William Henry Stothard.

Born on the 7th March 1783. Worked at Brighton; executed water colour landscapes and lithographs. Published a set of *Etchings on Stone*, 1813. Became an Associate of the Old Water Colour Society in 1810. Died on the 27th December 1850.

A FARMHOUSE IN SUSSEX. Unfinished drawing.

E. 1051-1918.

11 $\frac{1}{4}$ by 17 $\frac{1}{8}$. *In E.I.D. Given by Arthur Myers Smith, Esq.*

The Department of E.I.D. also contains landscape drawings in sepia by the above artist.

SEDGWICK, Mrs. John. *See* Oliver, Mrs. William.

SERRES, Dominic, R.A.

Born at Auch in Gascony in 1722; was educated at the public school there. His parents wished him to enter the Church, but he ran away to Spain and became a sailor, rising finally to the position of master of a vessel trading with the West Indies. He was taken prisoner about 1758 and brought to England, where he settled and married; having had some instruction in drawing he tried to earn a living as an artist, and was assisted by C. Brooking (*q.v.*). From 1761 he exhibited seapieces at the Incorporated Society of Artists, Free Society, and Royal Academy. In 1765 he became a Member of the first-named society, and in 1768 a Foundation Member of the Royal Academy, where he was appointed Librarian in 1792. Several of his large seapieces are at Greenwich Hospital and Hampton Court. He was marine painter to George III. He died in 1793.

SEASHORE, WITH FISHING VESSELS AT ANCHOR. 799-1892.

6 $\frac{1}{2}$ by 10. Signed, and dated 1782 (at the back).

ROCKY SHORE, WITH A FORTRESS, A SHIP DRIVING IN, AND SOME MEN AT A WRECK. D. 505-1888.

10 $\frac{1}{2}$ by 13. Signed, and dated 1793.*In E.I.D.*

FLEET OF MEN-OF-WAR AT ANCHOR.

D. 506-1888.

10 by 16. Pen and ink, tinted.

In E.I.D.

Other drawings by Serres are in the Department of E.I.D.

SERRES, Dominic M.

Was a younger son of Dominic Serres, R.A. (*q.v.*), and a brother of John Thomas Serres (*q.v.*). He exhibited landscape views at the Royal Academy at intervals from 1778 to 1804. He taught drawing and supported himself by his art, but during the last few years of his life he was dependent on his brother. The date of his death is not known.

MOUNTAINOUS COUNTRY, WITH FIGURES. 573.
15 by 22½. *In circulation.*

VILLAGE ON THE SEASHORE: HILLS SURROUNDING A BAY. 574.
15½ by 21½. Signed, and dated 1794. *In circulation.*

NEAR TOTNES, DEVONSHIRE. 1746-1871.
15½ by 23½. Signed. *William Smith Gift.*

LANDSCAPE. P. 60-1920.
16½ by 23¾. Signed.

SERRES, John Thomas.

Born in London in December 1759; was a son of Dominic Serres, R.A. (*q.v.*); exhibited seapieces, etc., at the Royal Academy, British Institution and Suffolk Street from 1780; was for a time drawing master at Chelsea Naval School. In 1790 he visited France and Italy, and in 1793 became marine painter to the King and draughtsman to the Admiralty, the latter being a fairly lucrative post. Unfortunately he married a Miss Wilmot of Warwick, who said that she was a daughter of a Duke of Cumberland and called herself the Princess of Cumberland. Her intrigues and extravagance ruined him, and he was imprisoned for debt. He died within the Rules of the King's Bench on the 28th December 1825, and was buried in Marylebone Churchyard.

VESSEL IN A BREEZE, NEARING A POINT OF LAND. 1078-1871.
10½ by 15½. *In circulation.*

BATTLE OF CAPE ST. VINCENT, 1797. Sir John Jervis raking the Spanish Vice-Admiral's ship. 1612-1871.
20¾ by 29½.

BATTLE OF CAPE ST. VINCENT, 1797. Commodore Nelson capturing the *San Nicolas* and the *San Josef*. 1613-1871.
20¾ by 29½. *In circulation.*

THE EXCHANGE AT WATERFORD. 1758-1871.
13 by 19½. Signed, and dated 1787. *William Smith Gift.*
Exhibited at the Royal Academy, 1789.

MAN-O'-WAR.

195-1890.

19 $\frac{1}{8}$ by 12 $\frac{1}{4}$. Pen and water colour.*In circulation.*

ENTRANCE TO A HARBOUR.

D. 13-1907.

15 $\frac{3}{4}$ by 22 $\frac{7}{8}$. Signed, and dated 1813.

The Department of E.I.D. contains a pen drawing of shipping at Liverpool by J. T. Serres ; two signed drawings by him, in Indian ink and sepia respectively, are exhibited in the Naval Section of the Science Museum.

SETCHEL, Miss Sarah, R.I.

Born in 1813 or 1814 ; was awarded a premium by the Society of Arts in 1829 ; painted landscapes, genre subjects and portraits, and exhibited at the Royal Academy, Suffolk Street and the New Water Colour Society (now the Royal Institute) from 1831 to 1867 ; became a Member of the last-named society in 1841, but resigned in 1886. Some of her paintings, such as "The Momentous Question," became very popular. She died at Sudbury, near Harrow, on the 8th January 1894.

THE MOMENTOUS QUESTION.

983-1900.

23 by 18 $\frac{3}{4}$.*Vaughan Bequest.*

See Crabbe's *Tales of the Hall*, Book xxi., "Smugglers and Poachers." The question asked by the girl is, "Will you remain faithful to me and die, or shall I marry your brother and thus preserve your life?"

The lady who sat for this picture was a friend of the artist named Miss Louisa Earle, afterwards Mrs. Thomas Gardner, who died in 1896.

Exhibited at the New Water Colour Society, 1842. Engraved by S. Bellin. Studies for the picture were exhibited at the Institute of Painters in Water Colours in 1866.

"YE S(H)ALL WALK IN SILK ATTIRE." An old woman trying to persuade her daughter to marry a rich man. 984-1900.

23 by 18 $\frac{3}{4}$.*In circulation. Vaughan Bequest.*

The quotation is from a poem by Susanna Blamire (*b.* 1747, *d.* 1794).

Exhibited at the New Water Colour Society, 1848. The drawing was engraved.

The Tate Gallery has a picture of a similar subject by Thomas Faed, called "The Silken Gown."

SETTLE, William Frederick.

In 1862 he was living at Hull. He exhibited a seapiece at the British Institution in 1867. In 1884 he was residing in London.

A 51-GUN FRIGATE.

1076-1884.

8 $\frac{3}{4}$ by 13 $\frac{1}{4}$. Signed, and dated 1883.*Given by the painter.*

SEVERN, Joseph.

Born in 1793. Became a student of the Royal Academy in 1815, and subsequently gold medallist and travelling student. Exhibited from 1817 to 1868 at the Royal Academy, British Institution and New Water Colour Society (now the Royal Institute). Went to Rome apparently in 1820; was a friend of Keats, who died at Severn's house in 1821. Severn returned in 1841 to London, where he won a premium of £100 at the Westminster Hall Competition of 1843. He was, however, again in Rome in 1861 as British Consul; this post he held until 1872. He died at Rome on the 3rd August 1879, and was buried by the side of Keats.

DEATH OF JULIAN AVENEL.—Scott, *The Monastery*, chapter xxxvi. 1457–1869.

17½ by 12½. Signed, and dated 1849. *Townshend Bequest.*

JOHN KEATS (1796-1821), Poet.

F. 90.

Oval, 3¾ by 2¾. Charcoal.

Forster Bequest.

The Department of E.I.D. contains a chalk portrait by Severn.

SEVERN, Walter, R.C.A.

Born at Rome in 1830; was a son of Joseph Severn (*q v.*), and a brother of Arthur Severn, R.I. Was educated at Westminster School and entered the Civil Service, but devoted the greater part of his life to art. Painted landscapes, etc., and fostered the practice of applied art, such as needlework and embroidery. Collaborated as a designer with Sir Charles Lock Eastlake. He exhibited from 1853. In 1874 an exhibition of works by him was held at Messrs. Agnews'. He was President of the Dudley Gallery Art Society. He died at 9 Earl's Court Square on the 22nd September 1904.

A SCOTCH LOCH.

P. 32–1923.

24 by 30¾.

Given by Lady Wilson.

SHALDERS, George.

Born about 1826. Exhibited from 1848 at the Royal Academy, British Institution, Suffolk Street and the New Water Colour Society (now the Royal Institute), becoming an Associate of the last-named society in 1863 and a Member in 1864. His subjects were usually landscapes, especially views of Surrey, Hampshire and Ireland. He overworked himself, was struck with paralysis, and died at Portsmouth in January 1873.

COWS IN A LANDSCAPE.

1093-1886.

8 $\frac{3}{4}$ by 13 $\frac{3}{8}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

SHELLEY, Samuel.

Born about 1750 in Whitechapel; was mainly self-instructed in art, but gained the Society of Arts premium in 1770. He excelled as a miniaturist, but besides portraits he painted poetic and other subjects. He copied much from Reynolds, and his work bears traces of that master's style, as well as of that of his contemporary Cosway. He exhibited from 1773 at the Incorporated Society of Artists, Royal Academy, British Institution and Old Water Colour Society. He was one of the founders and subsequently Treasurer of the last-named society, which was originated at his house in 1804. He died in George Street, Hanover Square, on the 22nd December 1808.

MEMORY GATHERING THE FLOWERS MOWED DOWN BY TIME.

1754-1871.

22 $\frac{3}{8}$ by 15 $\frac{3}{8}$. Signed.*William Smith Gift.*

Exhibited at the Old Water Colour Society in 1805.

Reproduced in photogravure by Charles Letts & Co. in 1911 or 1912.

Compare the sketches in Shelley's sketch-books in this Museum, viz. No. 93. D. 25, folio 32 *verso*, and No. 93. D. 27, folios 59 *verso*, 63 *verso*, and 64. Mr. Randall Davies states in *Chats on Old English Drawings*, 1923, pp. 208, 209, that he has a smaller water colour drawing of the subject.

THE HUNTRESS.

1755-1871.

22 $\frac{1}{4}$ by 15 $\frac{3}{8}$. Signed.*William Smith Gift.*

Several sketches for this subject can be seen in two of Shelley's sketch-books in the Museum, viz. Nos. 93. D. 24 and 93. D. 27.

The Department of E.I.D. contains some pencil sketches by Samuel Shelley and seven of his sketch-books.

See also the Catalogue of Miniatures.

SHEPHERD.

The Bethnal Green Museum contains twenty-seven drawings, some in water colour and some in pencil, mostly topographical views in or near the eastern part of London, by an unidentified artist named Shepherd.

SHEPHERD, George.

Enjoyed considerable repute in his day as a topographical artist; painted views in various parts of England, but chiefly in London; appears to have exhibited from 1800 to

1830 at the Royal Academy, British Institution and elsewhere. The Society of Arts awarded him silver palettes for topographical drawings in 1803 and 1804. He drew for Wilkinson's *Londina Illustrata*, 1808, Ireland's *History of the County of Kent*, 1829-30, *Beauties of England and Wales*, and other works. Many of his drawings are in the British Museum.

- THE VALE OF HEALTH, HAMPSTEAD. 442.
 $10\frac{1}{2}$ by $13\frac{1}{2}$. Signed, and dated 1825. *In circulation.*
- COAST SCENE. 346-1872.
 $9\frac{1}{2}$ by $14\frac{1}{2}$. Signed, and dated 1827.
- ROSLIN CHAPEL, NEAR EDINBURGH, SHOWING THE "PRENTICE PILLAR." After J. M. Gandy, A.R.A. 3031-1876.
 $17\frac{1}{2}$ by $25\frac{1}{8}$. Signed, and dated 1809. *William Smith Bequest.*
- NEAR RYE, SUSSEX: EVENING. 47-1894.
 10 by $15\frac{3}{4}$. Signed, and dated 1817.
- WHITEHALL PALACE, LONDON: THE BANQUETING HOUSE. D. 1096-1898.
 $10\frac{3}{4}$ by $7\frac{7}{8}$. *In E.I.D.*
- FLEET STREET, LONDON, WITH ST. DUNSTAN'S CHURCH. D. 402-1899.
 $7\frac{1}{2}$ by $9\frac{1}{8}$. Signed, and dated 1812. *In E.I.D.*
- OLD STREET, LONDON, WITH ST. LUKE'S CHURCH. D. 403-1899.
 $6\frac{1}{2}$ by 9. *In E.I.D.*
- ALDERMANBURY, LONDON, WITH ST. MARY'S CHURCH. D. 404-1899.
 $6\frac{3}{8}$ by $8\frac{1}{2}$. Signed, and dated 1811. *In E.I.D.*
- CORNHILL, LONDON, SHOWING THE TOWER AND PART OF ST. MICHAEL'S CHURCH. D. 405-1899.
 9 by $6\frac{1}{2}$. *In E.I.D.*
- WINCHESTER STREET, LONDON, WITH WINCHESTER HOUSE. D. 406-1899.
 $6\frac{7}{8}$ by $8\frac{3}{8}$. Signed, and dated 1811. *In E.I.D.*
- GUILDHALL YARD, LONDON, WITH BLACKWELL HALL. D. 407-1899.
 $7\frac{1}{16}$ by 9. Signed. *In E.I.D.*
- PETERBOROUGH HOUSE, MILLBANK, WESTMINSTER. D. 842-1900.
 $7\frac{1}{8}$ by $10\frac{3}{8}$. Signed, and dated 1809. *In E.I.D.*

THE DUTCH CHURCH OF AUSTIN FRIARS, CITY.

D. 207-1906.

8 by 10½.

In E.I.D.

LIMEHOUSE CHURCH.

D. 208-1906.

6 by 9. Signed.

*In E.I.D.*THE "TABARD" (TALBOT) INN, SOUTHWARK. Demolished
in 1875.

D. 11-1896.

7¾ by 10¾.

*In E.I.D.**After G. Shepherd (1810), by Philip Norman, F.S.A. (q.v.).*

PRIMROSE HILL: TWILIGHT.

P. 8-1923.

9½ by 15¾. Signed. *Given by Francis S. Dayman, Esq.*

VIEW OF AYLESBURY, BUCKS.

P. 9-1923.

8½ by 15¾. Signed, and dated 1819.

Given by Francis S. Dayman, Esq.

The Department of E.I.D. contains other drawings by
George Shepherd.

SHEPHERD, G. M.

BONNER'S HALL, BETHNAL GREEN, c. 1820. E. 4918-1923.

6½ by 10.

*Bethnal Green Museum.**Given by the Hon. Arthur Villiers, D.S.O.*

Reproduced in the *Catalogue of Drawings and Prints Relating
to Hackney and Bethnal Green*, 1925, Plate X.

SHEPHERD, George Sidney.

A son of George Shepherd (*q.v.*); practised water colour painting in the same style as his father, but his works were more artistic in treatment. His paintings were mainly topographical, but included rustic and still life subjects. He exhibited from 1830 to 1858 at the Royal Academy, Suffolk Street and the New Water Colour Society (now the Royal Institute), and became a Member of the last-named society in 1831. He exhibited many views of Metropolitan buildings and drew for C. Clarke's *Architectura Ecclesiastica Londini* and W. H. Ireland's *England's Topographer*. He appears to have died in 1858, or, according to other accounts, in 1860 or 1861.

TILE KILNS.

600.

10¾ by 14½. Signed, and dated 1831.

In circulation.

DISTANT VIEW OF GREENWICH HOSPITAL.

196-1886.

4 by 6.

VIEW ON HAMPSTEAD HEATH.

51-1896.

11¾ by 18¾. Signed, and dated 1833.

KING'S CROSS, LONDON: SITE OF THE GREAT NORTHERN
TERMINUS. D. 896-1900.

12½ by 16½. Signed, and dated 1832. In E.I.D.

Reproduced in the *Magazine of Art*, vol. xxv. p. 132.

IRTHLINGBOROUGH CHURCH, NORTHAMPTONSHIRE. Showing
the Tower and West End, seen from the North-West.

D. 1-1902.

9¼ by 5¾. In E.I.D.

STREET VIEW AT HITCHIN.

D. 729-1905.

5¼ by 8¼. In E.I.D.

RYE HOUSE, HERTFORDSHIRE.

D. 730-1905.

5½ by 8¼. In E.I.D.

SHEPHERD, Thomas Hosmer.

Little is known about him; he may have been a brother of George Sidney Shepherd (*q.v.*). He made many sketches of old buildings in London and elsewhere, and several hundred of them are at the British Museum. He exhibited in 1831-32. He drew all the illustrations for *Metropolitan Improvements*, 1827, *London and its Environs in the Nineteenth Century*, 1829, *Modern Athens Displayed, or Edinburgh in the Nineteenth Century*, 1829, *Bath and Bristol*, 1829-31, etc. He was largely employed by Frederick Crace (1779-1859), a collector of views and maps of London, in making water colour views of old buildings in London prior to their demolition. Many of these drawings are in the British Museum.

HIGH STREET, EDINBURGH, SHOWING JOHN KNOX'S HOUSE.
107-1879.

8 by 11. Signed.

OLD BAILEY, LONDON: INTERIOR OF OLD CENTRAL CRIMINAL
COURT. D. 1093-1898.

5½ by 8½. Signed. In E.I.D.

OLD BAILEY, LONDON: INTERIOR OF NEW CENTRAL
CRIMINAL COURT. D. 1094-1898.

5½ by 8½. Signed. In E.I.D.

BISHOPSGATE STREET WITHOUT, LONDON, WITH THE
ARMOURERS' AND BRAZIER'S ALMSHOUSES.

D. 1887-1898.

8¾ by 6¾. In E.I.D.

GREAT ST. HELEN'S, LONDON, WITH THE SKINNERS' ALMS-
HOUSES. D. 1888-1898.

9 by 6½. Signed. In E.I.D.

CHEAPSIDE, LONDON, SHOWING THE STEEPLE OF BOW CHURCH. D. 409-1899.

12½ by 8½. Signed.

In E.I.D.

WENLOCK PRIORY, SHROPSHIRE.

D. 5-1901.

7½ by 10¼.

In E.I.D.

THE OLD "ELEPHANT AND CASTLE" INN, NEWINGTON.

D. 82-1896.

6½ by 10½.

In E.I.D.

After T. H. Shepherd, by Philip Norman, F.S.A. (q.v.).

The Bethnal Green Museum contains thirteen topographical drawings by T. H. Shepherd.

SHEPPARD, Philip.

Born in 1838, a son of Philip Sheppard of Bathampton Manor and the Royal Crescent, Bath. Exhibited landscapes from 1861 to 1866 at the Royal Academy, Suffolk Street and elsewhere. Became blind at about the age of thirty. Died in 1895.

COAST SCENE, POLPEER (? POLPERRO), CORNWALL. 46-1873.

12¾ by 16¾. Dated 1860.

Given by C. T. Maud, Esq.

THE BRIDGE AT KIRKBY LONSDALE.

49-1873.

14¼ by 20¾. Dated 1857.

In circulation. Given by C. T. Maud, Esq.

SHEPPERSON, Claude Allin, A.R.A., A.R.W.S.

Born at Beckenham on the 25th October 1867. Was educated privately. Abandoned the study of law for that of art, which he prosecuted in London and Paris. In early life he was fond of depicting mountain and moorland scenery. Subsequently he was distinguished as an illustrator, and he designed theatrical scenery. Many of his drawings appeared in *Punch*. He was elected A.R.A. in 1919, and Associate of the Royal Society of Painters in Water Colours in 1920. He died at his residence in Mulberry Walk, Chelsea, on the 30th December 1921, and was buried in Brompton Cemetery.

ORIGINAL DRAWING FOR ILLUSTRATION TO "THE KING OF THE ISLAND MOUNTAIN." E. 982-1918.

9½ by 6¼. Signed. *In E.I.D. Given by Mrs. Reginald Smith.*

SCENE FROM BEAUMARCHAIS' PLAY, "LE MARIAGE DE FIGARO." E. 3903-1920.

14½ by 21½. Signed.

In E.I.D.

Exhibited at the Royal Water Colour Society, Summer Exhibition, 1919.

SCENE IN THE RUSSIAN BALLET, "THE GOOD-HUMOURED LADIES." Original drawing for illustration in the *Tatler*.
E. 1167-1921.

12 by 17 $\frac{3}{4}$. Signed.

In E.I.D.

The Department of E.I.D. contains other drawings by the above artist.

SHERIDAN.

FOND DU VALAIS AND VILLAGE OF PULLY, SWITZERLAND.

A.L. 7263. 4.

5 $\frac{3}{4}$ by 8 $\frac{7}{8}$. Signed.

In E.I.D.

SHERLOCK, William P.

Born about 1780; son of William Sherlock, a miniature painter; became a topographical draughtsman and engraver. Exhibited landscapes at the Royal Academy between 1801 and 1810. Imitated the works of Richard Wilson, R.A., under whose name his pictures have sometimes been sold. In 1811 he published a series of etchings after Girtin, Payne, Powell and others. Many of the illustrations in Dickinson's *Antiquities of Nottinghamshire* (1801-6) were drawn by him.

RIVER SCENE, WITH A WINDMILL.

198-1890.

12 $\frac{7}{8}$ by 19 $\frac{1}{4}$. Signed.

VIEW OF THE THAMES. Showing Somerset House in course of construction.

983-1901.

7 $\frac{3}{8}$ by 15. Signed.

SHERRIN, John, R.I.

Born in 1819; was apprenticed to Samuel Smith, a jeweller; subsequently worked with Messrs. Howell and James, designers, and Messrs. Matthews and Peake, diamond merchants. Matthews left him an important legacy. Sherrin exhibited paintings of fruit, etc., from 1859 at the Royal Academy, Suffolk Street and the Institute, becoming an Associate of the last-named society (now the Royal Institute) in 1866 and a Member in 1879. Some of his works were reproduced in chromo-lithography. He was converted under Spurgeon. He died at Ramsgate on the 16th September 1896.

BRANCH OF PLUMS AND AN APPLE.

1175-1886.

13 by 17 $\frac{1}{4}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

- PRIMROSES AND VIOLETS. 1206-1886.
 10½ by 8½. Signed. *Dixon Bequest (Bethnal Green Museum).*
- RABBITS. 169-1901.
 12 by 15¾. Signed.

SHOOSMITH, Thurston Laidlaw, R.B.A.

- ODELL CASTLE ON THE OUSE. P. 7-1920.
 11 by 13 $\frac{9}{16}$. Signed. *Given by Cecil A. Hunt, Esq., R.W.S.*
- A BIRMINGHAM CANAL. P. 6-1920.
 11½ by 14. Signed, and dated 1919.
Given by Cecil A. Hunt, Esq., R.W.S.

SHORT, Sir Frank, R.A., R.I., P.R.E.

- RYE HARBOUR, SUSSEX. S.EX. 26-1884.
 11¼ by 18¾. Signed, and dated (18)84. *In circulation.*
- HAYLE, CORNWALL. P. 77-1919.
 7½ by 10¾. Signed.
Presented by M. B. Walker, Esq., in memory of Captain Francis Leslie Short, who died on active service, 3rd June 1916.

The Department of E.I.D. contains a pencil drawing by the above artist.

SILLETT, James.

Born at Norwich in 1764. Began life as an ornamental and heraldic painter. Studied at the Royal Academy Schools, 1787-90. Exhibited from 1796 to 1837 at the Royal Academy, etc. He painted miniatures, and fruit and flower pieces in oil and water colour; he also painted scenery at Drury Lane and Covent Garden theatres. About 1804 he drew topographical views at King's Lynn. He settled at Norwich about 1810, and died there on the 6th May 1840.

- HOLLYHOCK. D. 257-1890.
 17¾ by 11½. Signed, and dated 1807. *In E.I.D.*

SIMMS, G.

- PEGLI: CAVAROSA. E. 378-1917.
 6 $\frac{1}{16}$ by 9½. Signed, and dated 1877.
In E.I.D. Given by Alfred Jones, Esq., of Bath.
- PEGLI. E. 379-1917.
 6½ by 9½. Signed, and dated 1877.
In E.I.D. Given by Alfred Jones, Esq., of Bath.

SIMPSON, William, R.I., F.R.G.S.

Born at Glasgow on the 28th October 1823. He intended to become an engineer, but in 1839 he was apprenticed to a Glasgow firm of lithographers, and in 1851 came to London and found employment with Messrs. Day and Son. During the Crimean War Messrs. Colnaghi sent him to the seat of hostilities to make sketches: Simpson was thus one of the first war artists. After the war he was attached to the Duke of Newcastle's party which explored Circassia. From 1859 to 1862 he travelled in India, Kashmir and Tibet, making architectural and archæological sketches. In 1866 he joined the *Illustrated London News*, for which he attended the marriage of the Czarevitch (Alexander III.) at St. Petersburg and followed the operations of Lord Napier's Magdala expedition and the Franco-German War. After a visit to China on the occasion of the Emperor's marriage, Simpson depicted the pageantry of the Prince of Wales's Indian Tour 1875-76 and accompanied the Afghan expedition in 1878-79. He was the author of many works. In 1874 he became an Associate and in 1879 a Member of the Institute (now the Royal Institute). He died on the 17th August 1899 at 19 Church Road, Willesden.

FORTY-THREE VIEWS OF INDIA, INCLUDING SCENES AT OR NEAR:—

Agra, Ajunta, Amritsar, Benares, Bilsah, Bombay, Calcutta, Chini, Delhi, Ellora, Kannouj, Lahore, Leh, Lucknow, Malwa, Manikiala, Marttand, Muttra, Simla, Soorum, Srinagar, etc.

1128 to 1170-1869.

All signed, except No. 1155. Drawn in 1859-66.

Four in circulation, the remainder in the Indian Section.

THE PIR PANJAL PASS INTO KASHMIR, 11,400 FEET ABOVE THE SEA.

1171-1869.

14 by 20. Signed, and dated 1863.

SCHEME FOR THE DECORATION OF THE GREAT EXHIBITION OF 1851. Designed by Owen Jones (q.v.), painted by W. Simpson.

546-1897.

28 by 39.

Bethnal Green Museum.

TUMULUS OF UJEK TEPÉH IN THE TROAD, ASIA MINOR.

90-1900.

9 by 10½. Signed, and dated 1877.

THE MÂRISTAN OR MOSQUE-HOSPITAL OF KALÂÛN, CAIRO.

91-1900.

18½ by 15. Signed, and dated 1882.

JERUSALEM.

92-1900.

14½ by 22. Signed, and dated 1890.

- STRASBOURG CATHEDRAL. An incident during the Franco-German War, 1870. 93-1900.
20 by $15\frac{1}{4}$. Signed, and dated 1878. *In circulation.*
- HOUSE OF JOHN LYON, FOUNDER OF HARROW SCHOOL, AT PRESTON, NEAR HARROW. 94-1900.
7 by $9\frac{1}{4}$. Signed, and dated 1887. *In circulation.*
- THE TOMB OF RAPHAEL IN THE PANTHEON, ROME. 95-1900.
16 by $12\frac{1}{4}$. Signed, and dated 1878. *In circulation.*
- THE ROCK-CUT CHURCH OF KADOS KIRKOS AT DONGOLA, ABYSSINIA. 96-1900.
 $13\frac{1}{2}$ by 9. Signed, and dated 1868. *In circulation.*
Engraved in the *Illustrated London News*, 18th July 1868.
- A DOORWAY IN CAIRO. 97-1900.
 $10\frac{1}{2}$ by $8\frac{1}{4}$. Signed, and dated 1884. *In circulation.*
- BETHANY, PALESTINE. 98-1900.
 $10\frac{3}{8}$ by $15\frac{1}{4}$. Signed, and dated 1884. *In circulation.*
- THE THIRD SO-CALLED TREASURY, MYCENÆ. 99-1900.
 $13\frac{1}{2}$ by $20\frac{7}{8}$. Signed, and dated 1877. *In circulation.*
Engraved in the *Illustrated London News*, 7th April 1877.
- A DIFFICULT BIT IN THE KHYBER. D. 47-1900.
17 by 22. Signed, and dated 1878. *In E.I.D.*
- MORLAIX: A STREET SCENE. D. 48-1900.
 $10\frac{1}{4}$ by $8\frac{3}{8}$. Dated 1869. *In E.I.D.*
- NEPTUNE ON BOARD THE "NEWCASTLE": CROSSING THE LINE. D. 49-1900.
12 by $18\frac{3}{8}$. Dated 1859. *In E.I.D.*
- VIEW AT BADLI-KE-SERAI. D. 50-1900.
5 by 8. Dated 1876. *In E.I.D.*
- HOUSE OF VIRGIL, BRINDISI. D. 51-1900.
 $8\frac{5}{8}$ by $10\frac{1}{2}$. Signed, and dated 1869. *In E.I.D.*
- OLD TOWER AT CANNES. D. 52-1900.
 $10\frac{5}{8}$ by $8\frac{1}{2}$. Dated 1870. *In E.I.D.*
- BIRD'S-EYE VIEW OF ALEXANDRIA FROM THE SEA. D. 53-1900.
 $15\frac{3}{4}$ by $22\frac{1}{16}$. Signed, and dated 1882. *In E.I.D.*
- SEBASTOPOL: VIEW FROM THE VICTORIA REDOUBT. D. 54-1900.
 $12\frac{5}{8}$ by $19\frac{1}{4}$. Signed, and dated 1855. *In E.I.D.*
- TUTICORIN: VIEW FROM THE SEA. D. 56-1900.
10 by $16\frac{1}{2}$. Signed, and dated 1875. *In E.I.D.*

DAULATABAD : ROCK-CUT PASSAGE TO THE FORT.

D. 58-1900.

8½ by 10½. Signed, and dated 1875.

In E.I.D.

VIEW OF GWALIOR.

D. 59-1900.

10½ by 16½. Signed, and dated 1876.

In E.I.D.

125 SKETCHES OF CROSSES, IN WATER COLOURS, PEN, AND PENCIL.

D. 13 to 137-1906.

Various sizes. *In E.I.D. Given by Mrs. M. E. Simpson.*

The Department of E.I.D. also contains several hundreds of wash and pencil drawings made by W. Simpson in the Crimea, India and elsewhere.

SIMSON, William, R.S.A.

Born at Dundee in 1800 ; was educated at the Trustees' Academy at Edinburgh. He began his artistic career by painting small coast scenes, but after about ten years' work he made higher efforts. From 1826 works of his appeared at the Royal Academy, British Institution and Suffolk Street. In 1830 he became a Member of the Scottish Academy, and then tried portrait painting for three or four years. Having saved some money he went to Italy and studied there for a few years, and on his return in 1838 settled in London. He died in Sloane Street on the 29th August 1847.

EEL POTS : SKETCH FROM NATURE AT CHILTON.

85.

9½ by 13½. Signed, and dated 19th July 1845.

Sheepshanks Gift.

SCOTCH PEASANTS.

86.

14½ by 10. Signed, and dated 1842.

Sheepshanks Gift.

HEN AND CHICKENS.

87 (A.L. 7335).

3¼ by 5½. Dated 1845.

In E.I.D.

The Department of E.I.D. contains a wash drawing of a confessional by the above artist.

SINGLETON, Henry.

A historical painter chiefly in oils, born in London on the 19th October 1766 ; was brought up by an uncle, a miniature painter ; studied at the Royal Academy and gained the gold medal in 1788 for his "Alexander's Feast." Singleton was a very rapid painter ; he exhibited from 1780 chiefly at the Royal Academy and British Institution ; he painted a few portraits and executed a large number of book

illustrations. Some of his works became well known through mezzotint reproductions. He died in Kensington Gore on the 15th September 1839.

PLUTO. An allegorical composition. D. 1366–1889.
 $12\frac{7}{8}$ by $12\frac{1}{2}$. Pen, tinted. *In E.I.D.*

The Department of E.I.D. contains a life study in chalks by the above artist.

SKELTON, J.

This artist was forgotten until some drawings by him, belonging to Mr. T. C. Blofield of Norwich, were sold by auction at Messrs. Hodgson's, Chancery Lane, in 1909, when the British Museum acquired some. A number of drawings by Skelton belonging to Sir Henry Theobald, K.C., were sold at Messrs. Sotheby's on the 13th May 1925, when the examples catalogued below were purchased. From the dates on his drawings, it is clear that Skelton was working at Croydon in 1754 and London and Rochester in 1757. In 1758 he was in Italy. According to the inscription on a drawing bearing the latter date, he died soon after executing it, and was buried at Rome, at the foot of Cestius' tomb.

VIEW OF ROME, WITH THE TIBER, THE CASTLE OF ST. ANGELO, AND IN THE BACKGROUND ST. PETER'S. (*Fig. 5.*)
 P. 11–1925.

$14\frac{3}{16}$ by 20 $\frac{7}{8}$. Signed, and dated 1758.

TIVOLI: THE GREAT CASCADE. P. 12–1925.
 $19\frac{5}{16}$ by $14\frac{5}{16}$. Signed, and dated 1758.

SKILL, Frederick John.

Born probably about 1824. Was trained as a steel engraver. Exhibited from 1858 at the Royal Academy, Suffolk Street, Grosvenor Gallery, etc., and especially at the Institute (now the Royal Institute) of which he became an Associate in 1871 and a Member in 1876; also exhibited frequently in Paris. Drew portraits for the *London Journal*, and illustrations for *Cassell's Family Paper*, 1860–61. He spent several years at Venice, where some of his best sketches were produced. Though he possessed many of the qualities of a true artist, with great refinement of feeling and delicacy, his works never became popular. He died on the 8th March 1881.

SHEEP IN A TURNIP FIELD: WINTER. 658.
 $7\frac{3}{16}$ by $11\frac{3}{16}$. Exhibited at the Royal Academy in 1866.

- WALMER CASTLE, FROM THE BEACH. 623-1870.
 $4\frac{1}{2}$ by $10\frac{1}{2}$. *In circulation. Parsons Bequest.*
- A BRETON STABLE. A.L. 5815.
 $6\frac{1}{4}$ by $7\frac{3}{4}$. Signed, and dated 1867. *In E.I.D.*

SKIPPE, John.

Born on the 7th July 1741, the son of John Skipp of the Upper Hall, Ledbury, Herefordshire, and his wife *née* Penelope Symonds of Pengethley. Educated at Merton College, Oxford, where he studied drawing under John Baptist Malchair (*q.v.*). Travelled in Italy and studied landscape painting under C. J. Vernet. Inspired by a print by Ugo da Carpi, after Raphael's cartoon of the "Miraculous Draught of Fishes," Skippe engraved on wood in chiaroscuro a number of subjects, chiefly after Parmigiano, Correggio, Raphael and other Italian masters, which he published about 1770 and onwards. In 1801 he was appointed Sheriff for Herefordshire. He died unmarried on the 14th October 1812.

- A WOOD, WITH SLEEPING HUNTRESS AND DOG. 315-1870 (E. 1855-1910).
 $7\frac{1}{2}$ by $11\frac{3}{8}$. Sepia and Indian ink. *In E.I.D.*

- GROUP OF TREES ON RISING GROUND. 316-1870 (E. 1856-1910).
 $7\frac{1}{2}$ by 12. Sepia. *In E.I.D.*

SLEAP, Joseph Axe.

Born in London on the 30th May 1808. Though he was an artist of much ability, his life was embittered by a perpetual struggle against poverty. He died just as he was beginning to attain success, on the 16th October 1859.

- LAGO MAGGIORE. 1389-1874.
 $10\frac{1}{4}$ by 15.

SLOCOMBE, Charles Philip.

Born in 1832. Was well known as an etcher; reproduced works by J. Pettie, R.A., Frank Holl, R.A., and some old masters. He was a teacher for many years in the National Art Training Schools (now Royal College of Art), South Kensington. He exhibited from 1850 to 1882 at the Royal Academy, British Institution, Suffolk Street and elsewhere. He died on the 24th September 1895.

- BED OF A MOUNTAIN TORRENT, NORTH WALES. 430-1884.
 $19\frac{1}{2}$ by $12\frac{3}{4}$. Signed, and dated 1876. *In circulation.*

THE JUNGFRAU, FROM INTERLAKEN, SWITZERLAND.

431-1884.

9½ by 14½.

SMALLWOOD, William Frome.

Born on the 24th June 1806, the son of a hotelkeeper in Covent Garden. Studied under L. N. Cottingham, an architect. Paid several visits to the Continent and made sketches, some of which were engraved for the *Penny Magazine*. Exhibited at the Royal Academy and Society of British Artists. Died on the 22nd April 1834.

ÉGLISE DU SABLON, BRUSSELS.

D. 165-1889.

7¾ by 5⅞. Pen and ink, tinted.

In E.I.D.

CORNER OF THE CHURCH OF ST. MACLOU, ROUEN.

D. 169-1889.

6⅞ by 4⅞. Signed.

In E.I.D.

There are other drawings of architectural subjects by the above artist in the Department of E.I.D.

SMITH, A. Reginald, R.W.S.

EARLY MORNING : MIST CLEARING.

P. 39-1921.

14⅓ by 21¼. Signed.

Given by the artist.

SMITH, Carlton Alfred, R.I.

RECALLING THE PAST : A GIRL DESTROYING SOME OLD LETTERS.

1766-1900.

30 by 20½. Signed, and dated 1888.

In circulation. Ashbee Bequest.

SMITH, E.

Possibly E. Smith who exhibited from 1827 to 1875.

LANDSCAPE, WITH RUINS AND HORSEMAN : STORMY EFFECT.

199-1890.

10¾ by 15.

In circulation.

SMITH, Hely, R.B.A.

THE BREEZY SHORE. -

P. 69-1919.

9½ by 11⅞. Signed.

Bernard H. Webb Bequest.

SMITH, Hugh Bellingham.

Born in 1866 in London. Studied at the Slade School under Legros (*q.v.*), and at Paris under Benjamin Constant.

Painted landscapes and figure subjects. Became a Member of the New English Art Club in 1894. Died on the 3rd April 1922.

IN THE SPRINGTIME.

P. 7-1924.

10 $\frac{11}{16}$ by 14 $\frac{3}{8}$. Signed.*Given by A. E. Anderson, Esq.*

STUDY OF A NUDE FEMALE FIGURE.

P. 8-1924.

12 by 18 $\frac{15}{16}$.*Given by A. E. Anderson, Esq.*

SMITH, James Burrell.

Resided for a time at Alnwick. Exhibited from 1850 to 1881 at Suffolk Street and elsewhere.

VILLAGE OF BOWNESS, CUMBERLAND.

1186-1886.

12 by 18 $\frac{3}{8}$. Signed, and dated 1858.*Dixon Bequest (Bethnal Green Museum).*

SMITH, John.

Known as "Warwick Smith" and "Italian Smith." Born on the 26th July 1749 at Irthington, Cumberland; was educated at St. Bee's. He became a topographical draughtsman. He accompanied Lord Warwick to Italy, whence his designations. He became an Associate of the Old Water Colour Society in 1805 and a Member in 1806, and was its President in 1814, 1817 and 1818; he exhibited with the society until 1823, when he resigned his membership. He died on the 22nd March 1831 in Middlesex Place, Marylebone, and was buried under St. George's Chapel, Uxbridge Road.

VAL D'AOSTA, PIEDMONT.

454.

20 $\frac{3}{8}$ by 32. Signed, and dated 1803 (on the back).

TIVOLI.

579.

6 $\frac{5}{8}$ by 9 $\frac{3}{4}$. Signed (?), and dated 1795 (on the back of the mount). *In circulation. Given by Sir Walter C. Trevelyan, Bart.*

THE CAMPAGNA, WITH THE LUCRINE LAKE, FROM CUMÆ. 580.

6 $\frac{5}{8}$ by 9 $\frac{3}{4}$. Dated 1793 (on the back).*In circulation. Given by Sir Walter C. Trevelyan, Bart.*

TERRACINA.

581.

6 $\frac{5}{8}$ by 9 $\frac{3}{4}$.*Given by Sir Walter C. Trevelyan, Bart.*PORTA TIBURTINA (NOW PORTA DI SAN LORENZO), ROME,
SEEN FROM THE INSIDE. 582.6 $\frac{5}{8}$ by 9 $\frac{3}{4}$. Dated 1795 (on back of mount).*Given by Sir Walter C. Trevelyan, Bart.*

The old arch in the foreground, built by Honorius, was pulled down in 1869.

- THE VALLEY OF CHAMOUNI (CHAMONIX). 583.
 $6\frac{3}{4}$ by 10. Signed, and dated 1786.
In circulation. Given by Sir Walter C. Trevelyan, Bart.
- ON THE TRIENTE, SAVOY. 584.
 $6\frac{5}{8}$ by $9\frac{1}{4}$. Signed, and dated 1787.
In circulation. Given by Sir Walter C. Trevelyan, Bart.
- COAST NEAR CASTIGLIONE. 585.
 $6\frac{5}{8}$ by $9\frac{1}{4}$. Signed (?), and dated 1795 (on the back).
In circulation. Given by Sir Walter C. Trevelyan, Bart.
- DISTANT VIEW OF WINDSOR CASTLE. 1095-1884.
 $5\frac{1}{4}$ by $8\frac{1}{2}$. *In circulation.*
- WINDSOR CASTLE, FROM THE LEVEL OF THE THAMES. 315-1887.
 12 by 18. *In circulation.*

SMITH, John Raphael.

A noted mezzotint engraver, born at Derby in 1752, and a son of "Smith of Derby." He was apprenticed to a draper in that town, and subsequently served in a shop in London. He took up engraving, and produced many fine mezzotints after Romney, Reynolds, and other painters; he also painted miniatures, and executed portraits and subject pictures in crayons. He was appointed engraver to the Prince of Wales. He exhibited from 1773 to 1805, chiefly at the Royal Academy, but also at the Incorporated Society of Artists and Free Society of Artists. He was a friend of Morland and Ibbetson. James and William Ward, Peter De Wint and Hilton were among his pupils. He died at Doncaster on the 2nd March 1812.

MRS. HENRY HARE TOWNSHEND, *née* CHARLOTTE LAKE
 (d. 1831), mother of the Rev. C. H. Townshend.

1441-1869.

24 by 17. Crayons.

Townshend Bequest.

MISS CHARLOTTE TOWNSHEND (AFTERWARDS MRS. ELRINGTON), sister of the Rev. C. H. Townshend. 1442-1869.

18 by 14. Crayons. An inscription at the back states that it was painted at Busbridge in July 1805. *Townshend Bequest.*

THE REV. JOSEPH TOWNSHEND OF PUSEY, WILTS.

1443-1869.

19 by 14. Crayons. An inscription at the back states that it was painted at Bath in 1805. *Townshend Bequest.*

THE REV. CHAUNCY HARE TOWNSHEND, M.A. (1798-1868), poet and donor of the Townshend Bequest, when a boy. 1444-1869.

18 by 14. Crayons. Painted about 1805.

Townshend Bequest.

MISS MARSH, OF CULLOMPTON, DEVON. (*Fig. 43.*) 321-1887.
18 by 14. Crayons. Signed at the back, and dated 1808.

A PROMENADE AT CARLISLE HOUSE, SOHO SQUARE. (*Fig. 22.*)
512-1892.

Oval, $12\frac{5}{16}$ by $15\frac{5}{16}$. Crayons.

According to an old identification, the figures from left to right represent Mrs. Moss, two unknown gentlemen, Charlotte Somerville, Mary Townley, Maria Welldon, Harriet Montague, Dr. Johnson (?), Lucy Haswell, and J. R. Smith.

Reproduced in *The Connoisseur*, vol. xxx., 1911, p. 40; and in colours in *Londoners Then and Now*, 1920, p. 69, by M. Salaman.

A mezzotint engraving by J. R. Smith after this drawing was published on the 1st December 1781. The subject has since been engraved in mezzotint by T. Hamilton Crawford.

SMITH, Joseph Clarendon.

Born in London in 1778; was the son of a builder. He went to sea at an early age, and after serving for three years was admitted to the Mathematical School of Christ's Hospital to study navigation; but his fondness for art afterwards led to his being placed with an engraver. Some of his engravings are in Weld's *Topography of Killarney*. Subsequently he tried water colour painting, and exhibited at the Royal Academy in 1806-07 and at the British Institution. He generally painted topographical subjects, which he treated with taste and ability. Attacked by lung disease he went to Madeira, but died on his way home in 1810.

BURY ST. EDMUNDS. 1616-1871.
 $22\frac{5}{8}$ by $30\frac{7}{8}$. Signed, and dated 1809.

NORMAN STAIRCASE IN THE CATHEDRAL CLOSE, CANTERBURY. 1617-1871.
 $9\frac{1}{2}$ by $8\frac{7}{8}$. Signed. *In circulation.*

LANDSCAPE, WITH COTTAGE AND FIGURES. 63-1894.
 $7\frac{3}{8}$ by $10\frac{1}{16}$. Signed. *In circulation. Given by J. E. Taylor, Esq.*

POOLEY HALL, WARWICKSHIRE. 77-1894
 $5\frac{1}{2}$ by $7\frac{3}{4}$. Signed. *In circulation. Given by J. E. Taylor, Esq.*

THE RUINS OF NETHER HALL, NEAR ROYDON, ESSEX. 329-1895.
 $20\frac{1}{2}$ by $16\frac{1}{2}$. Signed.

ELTHAM BRIDGE, KENT. 43-1896.
 $8\frac{7}{8}$ by $12\frac{7}{8}$. Signed. *In circulation.*

SMITH, William Collingwood, R.W.S.

Born at Greenwich in 1815. Was mainly self-taught as an artist, but received some instruction from J. D. Harding (*q.v.*). First contributed to the Royal Academy in 1836; exhibited also at the British Institution and Suffolk Street, but chiefly at the Old Water Colour Society, where over a thousand of his works appeared; he became an Associate of the last-named society in 1843 and a Member in 1849, and acted as Treasurer from 1854 to 1879. His earlier subjects were marine pieces, but afterwards he travelled in France, Switzerland and Italy, and exhibited landscapes and architectural views. He was popular as a teacher. He was a cousin of William Collingwood (*q.v.*). His wife was a relation of Robert Browning. He died at Brixton Hill on the 15th March 1887.

LANDSCAPE, WITH BRIDGE AND CATTLE. 619-1870.
13½ by 20½. Signed. *In circulation. Parsons Bequest.*

THE OTTER'S HAUNT. 3034-1876.
16½ by 23½. Signed. *William Smith Bequest.*

ARUNDEL PARK, SUSSEX. 180-1889.
7 by 14½. Signed.

STREATHAM COMMON, 1871. P. 51-1919.
10½ by 15½. *Bernard H. Webb Bequest.*

SUNSET: A CASTLE BY A RIVER. E. 3960-1919.
9⅞ by 13½. Signed. *In E.I.D. Bernard H. Webb Bequest.*

SMYTHE, Lionel Percy, R.A., R.W.S., R.I.

Born on the 4th September 1839; educated at King's College School. Studied at Heatherley's Art School. Exhibited from 1860. Was a Member of the Royal Institute of Painters in Water Colours from 1880 to 1890, and of the Institute of Painters in Oil Colours from 1883 to 1886; became an Associate of the Royal Society of Painters in Water Colours in 1892 and a Member in 1894; was elected A.R.A. in 1898 and R.A. in 1911. Painted landscapes and episodes of rural life. Resided principally at Wimereux, where he died, at the Château de Honvault, on the 10th July 1918.

UNDER THE GREENWOOD TREE. P. 5-1919.
17⅞ by 22½. Signed, and dated 1902.

Gift of a member of the Walpole Society in memory of the glorious Battle of Jutland.

Reproduced on p. 152 of Sir Isidore Spielmann's work (1906) on the British section of the St. Louis Exhibition.

SNOW, W. R.**A LADY IN A CHINESE PALANQUIN.****P. 113–1920.**9 $\frac{13}{10}$ by 17 $\frac{3}{10}$. Signed, and dated 1870.*In E.I.D.**Given by the Royal Commissioners for the 1851 Exhibition.***SOLOMON, Simeon.**

Born of wealthy Jewish parents in 1840, was one of a family of three, all of whom possessed unusual artistic abilities. He first exhibited at the Royal Academy in 1860, when his “Moses” won high commendation; Thackeray referred to it in his *Roundabout Papers*. As a young man of unusual artistic promise and literary attainments, he was much sought after, and became the friend of Rossetti (*q.v.*) and the Pre-Raphaelites, Burne-Jones (*q.v.*) Swinburne and others. He was well versed in Italian poetry and chose many of his subjects from Dante, but the life of Christ was perhaps his favourite theme. He last exhibited at the Academy in 1871. A great future seemed to await him, but he gradually sank, his work became desultory, and all the efforts of his friends could not avail to raise him. He died in London on the 14th August 1905.

IN THE TEMPLE OF VENUS.**D. 142–1906.**10 by 7 $\frac{1}{4}$. Signed, and dated (18)65.**ISAAC AND REBEKAH.****P. 46–1925.**11 $\frac{0}{6}$ by 8. Signed, and dated (18)63.*Bought with the assistance of A. E. Anderson, Esq.*

The Department of E.I.D. contains drawings by Simeon Solomon, including a portrait of Tennyson.

SOUNES, William Henry.

Born in London in 1830. He was a student of the Government School of Design, Somerset House, where he devoted himself chiefly to modelling. In 1846 he exhibited a medal at the Royal Academy. From 1855 to 1863 he was modelling master in the Birmingham School of Art, and subsequently became Headmaster of the Sheffield School of Art. He died at Sheffield on the 6th September 1873.

QUEEN ELIZABETH'S BEDROOM, HADDON HALL. 199–1874.12 $\frac{3}{8}$ by 21 $\frac{3}{8}$. Signed, and dated 1869.*In circulation.***BANQUETING ROOM, HADDON HALL.****200–1874.**12 $\frac{3}{8}$ by 21 $\frac{3}{8}$. Signed, and dated 1869.

SPARE, Austin O.**HEAD OF A MAN.****E. 656-1922.**16 $\frac{3}{8}$ by 10 $\frac{3}{4}$. Pastel. Signed.*In E.I.D.**Given by C. D. Rotch, Esq., through the National Art Collections Fund.*

The Department of E.I.D. contains a pen drawing by the above artist.

SPARKES, J. C. L.**MARLBOROUGH HOUSE : FOURTH ROOM. 1856. A.L. 7281.**12 $\frac{1}{4}$ by 11 $\frac{3}{4}$.*In E.I.D.***SPIERS, Richard Phené, P.R.I.B.A., F.S.A.**

Born in 1838. Was a student in the engineering department of King's College; studied architecture from 1858 for three years in the Atelier Questel at Paris, and subsequently in the Royal Academy Schools, where he gained the gold medal and travelling scholarship. He was also Soane medallist and travelling student of the (Royal) Institute of British Architects, of which he later became President. He worked for a time under Sir Digby Wyatt (*q.v.*) and William Burges (*q.v.*), practised himself as an architect, and was for thirty-five years Master of Architecture of the Royal Academy. He wrote copiously on architecture. He was the founder of the Phené Spiers Collection of architectural drawings in this Museum. He died at 21 Bernard Street, Russell Square, in October 1916.

COLONNADE IN THE CLOCK COURT OF HAMPTON COURT PALACE. 282-1896.10 $\frac{1}{4}$ by 15. Signed, and dated 1884. *Given by the painter.***PART OF THE CHÂTEAU DE GAILLON, RE-ERECTED IN THE COURT OF THE PALAIS DES BEAUX-ARTS, PARIS.****283-1896.**15 $\frac{1}{4}$ by 10 $\frac{3}{8}$. Signed. *Given by the painter.***UTRECHT. P. 50-1917.**14 $\frac{1}{8}$ by 10 $\frac{3}{8}$. Signed, and dated 1880.*Bequeathed by Henry L. Florence, Esq.*

The Department of E.I.D. contains numerous drawings of architectural subjects, etc., by the above artist, and thirty-five of his sketch-books.

STANFIELD, Clarkson, R.A.

Born at Sunderland in 1793; was the son of an Irishman, a writer of some reputation. At the age of fifteen he became

a sailor, and thus acquired the nautical knowledge which characterises his works; afterwards he became a clerk in the Navy, was temporarily disabled by a fall in 1816, and got his discharge in 1818. He became a scene painter at various theatres, and finally at Drury Lane. Among his friends he counted Dickens, T. Clarkson, Douglas Jerrold, and Captain Marryat (*q.v.*). From 1824 he was a Member of the Society of British Artists. In 1829 he first exhibited at the Royal Academy, and encouraged by his success gave up scene painting to devote himself to easel pictures. He toured on the Continent in 1829 and 1839. He was elected A.R.A. in 1832 and R.A. in 1835, and was a constant contributor to the Academy's exhibitions. He died at Hampstead on the 18th May 1867, and was buried in Kensal Green Roman Catholic Cemetery.

DINANT, ON THE MEUSE. 188.

10 $\frac{1}{4}$ by 7 $\frac{1}{2}$.

In circulation.

OLD PARHAM HALL, SUFFOLK, THE "MOAT HOUSE" OF THE POET CRABBE. 543.

11 $\frac{7}{8}$ by 8 $\frac{3}{8}$.

Ellison Gift.

Engraved by E. Finden in vol. iii. of the *Life and Poems of the Rev. George Crabbe*, published by John Murray, 1834.

COAST SCENE, CROMER. 1474-1869.

6 $\frac{7}{8}$ by 10 $\frac{1}{8}$. Signed, and dated 1830.

In circulation. Townshend Bequest.

WATERLOO BRIDGE AND SHOT TOWER. (*Fig. 85.*)

2983-1876.

10 $\frac{1}{4}$ by 7 $\frac{1}{8}$.

William Smith Bequest.

In the Department of E.I.D. is an engraving (No. 27742. 1) made in 1832 by George Cooke from this drawing.

STREET SCENE, INNSBRUCK, TYROL. 181-1889.

12 $\frac{1}{4}$ by 8 $\frac{1}{4}$.

Engraved in Heath's *Picturesque Annual*, 1832.

VAL D'ORSO (?). 685-1893.

8 $\frac{3}{4}$ by 13 $\frac{1}{4}$.

Bequeathed by Miss Elizabeth Anderson.

FORT OF SOCOA, ST. JEAN DE LUZ, FRANCE. 686-1893.

9 $\frac{5}{8}$ by 13 $\frac{1}{4}$.

In circulation.

Bequeathed by Miss Elizabeth Anderson.

THE BACK OF THE MUMBLES, NEAR SWANSEA. 687-1893.

9 $\frac{7}{8}$ by 28. Signed, and dated 1848.

In circulation.

Bequeathed by Miss Elizabeth Anderson.

AN ITALIAN LANDSCAPE. 688-1893.

Diam. 9 $\frac{3}{4}$.

In circulation.

Bequeathed by Miss Elizabeth Anderson.

- AMBER, RAJPOOTANA. 1749-1900.
 $9\frac{1}{2}$ by $14\frac{3}{8}$. Signed. *In circulation.* *Ashbee Bequest.*
- THE OLD PIER AT LEITH. 1751-1900.
 $10\frac{3}{8}$ by $15\frac{1}{2}$. Signed. *In circulation.* *Ashbee Bequest.*
- ON THE BEACH, BRIGHTON. F. 91.
 $6\frac{1}{2}$ by $9\frac{1}{2}$. *Forster Bequest.*
- DUTCH TOWN AND HARBOUR: ALKMAAR. F. 92.
 $9\frac{7}{8}$ by $13\frac{7}{8}$. *Forster Bequest.*
 Bought by Mr. Forster at the artist's sale.
 Reproduced in *The Connoisseur*, January 1925, facing p. 58.
- THE LOGAN ROCK, CORNWALL, WITH FIGURES OF C. DICKENS,
 D. MACLISE, J. FORSTER AND THE PAINTER. F. 93.
 $9\frac{3}{4}$ by $6\frac{5}{8}$. *Forster Bequest.*
 A souvenir of a tour in Cornwall in 1842. Stanfield gave the
 drawing to Dickens, at whose sale it was bought for £83 by
 Mr. Forster.
- OLD PARHAM HALL, SUFFOLK, THE "MOAT HOUSE" OF THE
 POET CRABBE. F. 94.
 $9\frac{3}{8}$ by $13\frac{1}{2}$. *Forster Bequest.*
 Bought by Mr. Forster at the artist's sale.
- REMBRANDT'S STUDIO. F. 95.
 $6\frac{1}{4}$ by $4\frac{1}{8}$. *Forster Bequest.*
- STUDIES (TWO) FROM ANDREA DEL SARTO. F. 96.
 $6\frac{1}{3}$ by 5, and 5 by $3\frac{3}{4}$. *Forster Bequest.*
 One is from the portrait of himself in the Uffizi Gallery.
- STUDIES OF ITALIAN WOMEN, AMALFI. F. 97.
 $8\frac{1}{2}$ by $11\frac{1}{8}$. *Forster Bequest.*
- STUDIES (TWO) OF NEAPOLITAN FISHERMEN. F. 98.
 10 by 13, and $9\frac{1}{2}$ by $12\frac{3}{4}$. *Forster Bequest.*
- STUDY OF AN ERUPTION OF MOUNT VESUVIUS. F. 99.
 $9\frac{3}{8}$ by $13\frac{1}{2}$. *Forster Bequest.*
- OLD HOUSE, WITH TREES BEYOND. D. 348-1888.
 $9\frac{1}{2}$ by $13\frac{1}{2}$. Unfinished. *In E.I.D.*
- FISHING BOAT, WITH NETS, ETC. D. 369-1887.
 $7\frac{1}{2}$ by $10\frac{1}{2}$. Tinted chalks. *In E.I.D.*
- DECKED BOAT ON BEACH. D. 944-1889.
 $5\frac{1}{2}$ by 13. *In E.I.D.*
- A CHILD UNDER A THATCHED PORCH NEAR A SPRING. E. 3946-1919.
 $14\frac{1}{8}$ by $11\frac{9}{16}$. *Attributed to C. Stanfield.*
In E.I.D. Bernard H. Webb Bequest.

MAZORBO.

E. 3385-1922.

4 $\frac{1}{8}$ by 5 $\frac{3}{4}$.*In E.I.D. Given by Douglas Eyre, Esq.**Copy of the engraving after Stanfield, facing p. 180 of Heath's Picturesque Annual, 1832.*

The Department of E.I.D. contains other drawings by the above artist.

STANFIELD, George Clarkson.

A son of Clarkson Stanfield (*q.v.*), born in Buckingham Street, W.C., on the 1st May 1828. Studied under his father and at the Royal Academy. Painted seascapes, views of continental towns, etc. Exhibited from 1844 to 1876 at the Royal Academy, British Institution and elsewhere. Died at Hampstead on the 22nd March 1878.

SEAPIECE.

D. 203-1890.

6 $\frac{1}{2}$ by 9 $\frac{1}{4}$. Signed, and dated 1859.*In E.I.D.***STANILAND, Charles Joseph, R.I.**

Born in 1838. Became a student at the Royal Academy Schools in 1861. Exhibited from 1862, principally at the (Royal) Institute of Painters in Water Colours, of which he became an Associate in 1875 and a Member in 1879; he resigned in 1890. He was also a Member of the (Royal) Institute of Painters in Oil Colours from 1883 to 1896.

"STORMY": TWO MONKS STANDING IN A ROAD, THE ONE REBUKING THE OTHER.

1151-1886.

15 $\frac{1}{2}$ by 21 $\frac{3}{8}$. Signed, and dated 1880.*Dixon Bequest (Bethnal Green Museum).***SCENE NEAR THE COAST, WITH A GROUP ROUND A KNIFE-GRINDER.**

1230-1886.

23 by 37 $\frac{1}{2}$. Signed, and dated 1877.*Dixon Bequest (Bethnal Green Museum).*

The Department of E.I.D. contains two pen and wash drawings by the above artist.

STANLEY, Caleb Robert.

Born about 1795; studied for a time in Italy; painted landscapes both in oils and water colours. Exhibited from 1812 to 1867 at the Royal Academy and elsewhere. Died at 27 Maddox Street, London, on the 13th February 1868.

ON THE SHANNON.

1585-1871.

9 $\frac{1}{2}$ by 13 $\frac{3}{4}$. Signed, and dated 1833.*In circulation. Bequeathed by W. S. Louch, Esq.*

- KILCHURN CASTLE, LOCH AWE. 1586-1871.
 $6\frac{7}{8}$ by $10\frac{3}{8}$. *Bequeathed by W. S. Louch, Esq.*
- LANDSCAPE, WITH DISTANT WINDMILL. P. 44-1923.
 $9\frac{7}{8}$ by $15\frac{1}{2}$. Signed.

STANNARD, Joseph.

A painter of the Norwich School, born on the 13th September 1797; was placed for seven years with Robert Ladbroke of Norwich; studied the works of Dutch masters in Holland, 1821-22; painted marine and river subjects and portraits. Exhibited at Norwich, 1816-30, and in London, 1820-29. Died on the 7th December 1830.

- FISHERMEN. 60-1894.
 $8\frac{1}{2}$ by $14\frac{3}{4}$. Chalk. Signed, and dated 1829.
Given by J. E. Taylor, Esq.
- MEADOW NEAR A VILLAGE. A.L. 9183.
 $8\frac{3}{4}$ by $11\frac{1}{4}$. *In E.I.D.*
- MEADOW NEAR A FARM. A.L. 9218.
 $7\frac{3}{4}$ by 10. *In E.I.D.*
- FISHING PARTY IN A BOAT. D. 500-1889,
 $8\frac{1}{8}$ by $10\frac{7}{16}$. *In E.I.D.*

STANNUS, Anthony Carey.

Exhibited 1862-80 at the Royal Academy and elsewhere.

- SOUTH KENSINGTON MUSEUM. Mr. Greenwood's house, where the Duke of York died; Female School; Residence of Deputy-General Superintendent. 1863. A.L. 2811.
 $10\frac{1}{2}$ by $15\frac{1}{4}$. *In E.I.D.*
- SOUTH KENSINGTON MUSEUM. Residence of Engineer (formerly Madame Céleste's house). 1863. A.L. 2812.
 $10\frac{1}{2}$ by 15. *In E.I.D.*
- SOUTH KENSINGTON MUSEUM. Lord Talbot's house, used for Male Schools and Barracks. 1863. A.L. 2813.
 $10\frac{1}{2}$ by 15. *In E.I.D.*
- SOUTH KENSINGTON MUSEUM. Refreshment Room, erected by the Commissioners of the Exhibition of 1851. 1863. A.L. 2814.
10 by $15\frac{1}{2}$. *In E.I.D.*
- SOUTH KENSINGTON MUSEUM. Central Offices. 1863. A.L. 2815.
10 by $15\frac{1}{2}$. *In E.I.D.*

SOUTH KENSINGTON MUSEUM. Wooden Schools, removed from Marlborough House. 1863. A.L. 2817.
10 by 14. In E.I.D.

SOUTH KENSINGTON MUSEUM. West side of Lord Talbot's house, and Wooden Male Schools. 1863. A.L. 2818.
 $9\frac{7}{8}$ by $13\frac{7}{8}$. In E.I.D.

SOUTH KENSINGTON MUSEUM. Staircase of Barracks. 1863. A.L. 2819.
 $10\frac{1}{4}$ by $14\frac{1}{4}$. In E.I.D.

SOUTH KENSINGTON MUSEUM. North view of Lord Talbot's house, used for Barracks; Architectural Class Room above. A.L. 2820.
 $10\frac{1}{8}$ by $14\frac{1}{8}$. In E.I.D.

EXPERIMENTS WITH THE MODEL OF THE MEMORIAL OF THE EXHIBITION OF 1851. Erected in the Royal Horticultural Society's Gardens before the design was settled by H.R.H. the Prince Consort. 1861. A.L. 7851.
 $10\frac{1}{2}$ by $15\frac{1}{2}$. In E.I.D.

STARK, Arthur James.

Born at Chelsea on the 6th October 1831; was a son and pupil of James Stark (*q.v.*), and was influenced by E. Bristow, a Windsor painter. Painted landscapes and animals; exhibited from 1848 to 1887 at the Royal Academy, British Institution, Suffolk Street, etc. About 1859 he became a teacher of drawing, but in 1886 he was able to retire to Nutfield, Surrey, where he continued to paint until his death on the 29th October 1902.

CALVES. D. 1587–1907.
 $8\frac{3}{4}$ by $11\frac{3}{4}$.

STARK, James.

Born at Norwich on the 19th November 1794; was the third son of a Scotch dyer who had settled at Norwich; was educated at the local Grammar School; from 1811 to 1814 he was a pupil of John Crome (*q.v.*); in 1812 he became a Member of the Norwich Society; in 1814 he went to London, where he became a friend of W. Collins (*q.v.*); in 1817 he entered as a student of the Royal Academy, and in 1818 he won a premium at the British Institution. After living for some twelve years at Norwich and Yarmouth, he returned to London in 1830. He painted landscapes, chiefly in oils, and exhibited from 1812 to 1859 at the British Institution, Royal Academy and Society of British Artists.

In 1834 he published *Scenery of the Rivers of Norfolk*. He died in London at Mornington Place, Regent's Park, on the 24th March 1859, and was buried at Norwich.

DOVER : VIEW SHOWING THE MOUTH OF THE HARBOUR.

D. 1585-1907.

$6\frac{1}{16}$ by $10\frac{1}{16}$. Body colour and water colour.

WINTERTON, NORFOLK : SANDHILLS ON THE COAST.

D. 1586-1907.

$8\frac{5}{8}$ by $12\frac{1}{8}$.

A WOODY LANE.

Circ. 146-1925.

$3\frac{1}{2}$ by $4\frac{1}{2}$.

In circulation.

The Department of E.I.D. contains 161 sheets of drawings by the above artist.

STEEPLE, John.

Exhibited landscapes at the Royal Academy, Suffolk Street, etc., 1852-86.

SQUALLY WEATHER ON THE WELSH COAST.

A.L. 6822.

$7\frac{3}{4}$ by $15\frac{3}{4}$.

In circulation.

STEER, Philip Wilson.

A GREY DAY ; OR, A CALM DAY, DOVER HARBOUR, 1919.

P. 93-1920.

$9\frac{5}{8}$ by $13\frac{9}{16}$. Signed, and dated 1919.

Given by Charles A. Jackson, Esq.

STEPHANOFF, Francis Philip.

Born about 1788 in Brompton Row, London ; was a son of Fileter N. Stephanoff, a Russian portrait painter who had settled in London ; entered the Royal Academy Schools in 1801. He practised both in oils and water colours. From 1807 to 1845 he exhibited historical and other pictures at the Royal Academy, British Institution, Old Water Colour Society and elsewhere ; his subjects were frequently taken from the Bible and the poets. He furnished most of the costume portraits for a sumptuous work on the Coronation of George IV., and obtained a premium of £100 in the Westminster Hall Competition in 1843. He died at West Hanham, Gloucestershire, on the 15th May 1860.

THE DEATH OF ABEL.

605.

$23\frac{3}{4}$ by 18. Signed, and dated 1810.

The Death of Abel was a popular subject about this time, probably owing to the vogue of Gessner's poem.

COTTAGE INTERIOR, WITH OLD WOMEN DRINKING TEA.

1432-1874.

6 $\frac{7}{8}$ by 10 $\frac{1}{4}$.*In circulation.*

INTERIOR OF A FRUIT-SELLER'S COTTAGE, WITH TWO FEMALE FIGURES.

1433-1874.

7 $\frac{1}{2}$ by 10 $\frac{1}{2}$.*In circulation.*

CORONATION OF GEORGE IV., 19TH JULY 1821. Bernard Edward Howard (1765-1842), Twelfth Duke of Norfolk.

62-1878.

12 $\frac{3}{4}$ by 10 $\frac{1}{4}$.*In E.I.D.*

CORONATION OF GEORGE IV. Lord Rowland (afterwards First Viscount) Hill, G.C.B. (1772-1842), General, carrying the Standard of St. George, with his Page, Lord William Pitt Lennox (1799-1881), miscellaneous writer. 65-1878.

17 by 12 $\frac{1}{2}$.*In E.I.D.*

CORONATION OF GEORGE IV. Rt. Hon. Nicholas Vansittart, afterwards First Baron Bexley (1766-1851), Chancellor of the Exchequer.

72-1878.

13 by 10.

In E.I.D.

CORONATION OF GEORGE IV. Admiral Sir John Borlase Warren, Bart., G.C.B. (1753-1822).

75-1878.

12 $\frac{3}{4}$ by 9 $\frac{1}{4}$.*In E.I.D.*

CORONATION OF GEORGE IV. T. B. Mash, Esq., Officer of the Jewel House, attending upon the Vice-Chamberlain.

77-1878.

12 $\frac{3}{4}$ by 9 $\frac{1}{8}$.*In E.I.D.*

CORONATION OF GEORGE IV. George Colman, Esq., Lieutenant of the Yeomen of the Guard.

78-1878.

12 $\frac{3}{4}$ by 9 $\frac{3}{8}$.*In E.I.D.*

INTERIOR OF THE BRITISH INSTITUTION during the exhibition of pictures of the Italian and Spanish Schools in 1816. By James Stephanoff, with figures by F. P. Stephanoff.

1933-1900.

"The drawing represents the north room. On the east side is No. 8, 'The Marriage at Cana,' by Murillo, belonging to G. Hibbert, Esq., and beneath is 'Bacchus and Ariadne,' by Titian, belonging to Thomas Hamlet, Esq. At the south end is No. 18, 'Virgin and Child,' by Julio Romano, belonging to Sir Thomas Baring, No. 20, 'Christ in the Garden,' by Albano, and No. 21, 'The Flower Girl,' by Murillo, belonging to Dulwich College. On the east side is 'Landscape with a Procession and Sacrifice,' by Claude, belonging to Philip Miles, Esq., and 'Europa,' by Titian, belonging to the Earl of Darnley."—From an article by Algernon Graves in the *Art Journal*, 1910, p. 377.

Reproduced in the *Magazine of Art*, vol. xxv. p. 267; and the *Art Journal*, 1910, p. 378. The drawing is probably that

exhibited at the Old Water Colour Society in 1817 (No. 224); an oil painting of the same subject by the Stephanoffs was exhibited at the British Institution in 1817.

Carr Bequest.

See also Nos. 60-1878 et seq. under STEPHANOFF, JAMES.

STEPHANOFF, James.

Elder brother of F. P. Stephanoff; born about 1787 in Brompton Row; was trained for a short time from 1801 at the Royal Academy Schools. He exhibited from 1810 to 1859 at the Royal Academy, British Institution, etc., but chiefly at the Old Water Colour Society, of which he became a Member in 1819. His subjects, like those of his brother, were largely taken from the Bible, from legends, and from the poets. He was one of the founders of the Sketching Society. In 1830 he was appointed historical painter in water colours to William IV. He retired from the Old Water Colour Society, owing to ill-health, in 1861. He died at 6 Frederick Place, Clifton, Bristol, in 1874.

FERAMORZ RELATING THE STORY OF THE PERI. 3001-1876.

"They came to the small Valley of Gardens. . . . As they sat in the cool fragrance of this delicious spot, and Lalla Rookh remarked that she could fancy it the abode . . . of one of those Peris, those beautiful creatures of the air, who live upon perfumes, and to whom a place like this might make some amends for the Paradise they have lost,—the young poet . . . said hesitatingly that he remembered a Story of a Peri."

Moore, Lalla Rookh.

8 $\frac{3}{4}$ by 10 $\frac{3}{4}$. Signed, "J. Stephanoff 22." *William Smith Bequest.*

An engraving by F. Bacon, published in November 1828, faces p. 215 of the *Literary Souvenir* for 1829. The list of illustrations gives the drawing to J. Stephanoff; the letters of the engraving assign it to F. P. Stephanoff. A drawing of the same subject by J. Stephanoff was exhibited as No. 277 at the Old Water Colour Society in 1826.

THE COURT OF CLAIMS HELD IN THE PAINTED CHAMBER OF THE PALACE AT WESTMINSTER, previous to the Coronation of George IV. 50-1878.

9 $\frac{3}{4}$ by 13.

In E.I.D.

CORONATION OF GEORGE IV., 19TH JULY 1821. Frederick Augustus, Duke of York (1763-1827), son of George III., with his train-bearer, Lieut.-Col. H. F. Cooke. 61-1878.

13 $\frac{1}{8}$ by 9 $\frac{1}{4}$.

In E.I.D.

The following seventeen illustrations of the Coronation of King George IV., 19th July 1821, were executed by either Francis Philip or James Stephanoff:—

THE KING AND HIS TRAIN-BEARERS (ELDEST SONS OF PEERS), assisted by Lord Francis Nathaniel Conyngham, afterwards Second Marquess Conyngham (1797-1876), Master of the Robes.

60-1878.

14 by 19½.

In E.I.D.

EDWARD ADOLPHUS ST. MAUR, F.R.S., F.S.A., ELEVENTH DUKE OF SOMERSET (1775-1855).

63-1878.

13½ by 12.

In E.I.D.

HENRY WILLIAM PAGET, FIRST MARQUESS OF ANGLESEY, K.G. (1768-1854), Soldier, as Lord High Steward, carrying the Crown of St. Edward.

64-1878.

13¾ by 11.

In E.I.D.

CHARLES MANNERS-SUTTON (1755-1828), ARCHBISHOP OF CANTERBURY, carrying the Coronation Service.

66-1878.

12¾ by 9¼.

In E.I.D.

HON. GEORGE PELHAM (1766-1827), BISHOP OF LINCOLN, one of the supporters of the King.

67-1878.

12½ by 8¾.

In E.I.D.

HENRY PETTY-FITZMAURICE, THIRD MARQUESS OF LANS-
DOWNE (1780-1863), High Constable of Ireland.

68-1878.

13½ by 10.

In E.I.D.

CHARLES INGOLDSBY PAULET, THIRTEENTH MARQUESS OF WINCHESTER (1765-1843).

69-1878.

12¾ by 9¼. Unfinished.

In E.I.D.

LORD FRANCIS NATHANIEL CONYNGHAM, AFTERWARDS SECOND MARQUESS CONYNGHAM (1797-1876), Master of the Robes.

70-1878.

13¼ by 9¼.

In E.I.D.

SIR BENJAMIN BLOOMFIELD, AFTERWARDS FIRST BARON BLOOMFIELD (1768-1846), Keeper of the Privy Purse.

71-1878.

12½ by 9¼.

In E.I.D.

LORD CHARLES BENTINCK, TREASURER OF THE HOUSEHOLD, carrying the bag with the medals.

73-1878.

13¼ by 9½.

In E.I.D.

ADMIRAL SIR EDMUND NAGLE, K.C.B. (1757-1830).

76-1878.

13¾ by 9¼.

In E.I.D.

SIR JAMES BLAND BURGESS, BART. (1752-1824), KNIGHT MARSHAL.

79-1878.

13¼ by 8¾.

In E.I.D.

- MR. MARTIN, OFFICER ATTENDING UPON THE KNIGHT
MARSHAL. 80-1878.
12½ by 8½. *In E.I.D.*
- MR. FRANZ CRAMER (1772-1848), VIOLINIST, LEADER OF THE
KING'S BAND. 81-1878.
13¼ by 9. *In E.I.D.*
- MR. BOOTH, SILVER STICK. 82-1878.
13¼ by 10. *In E.I.D.*
- MR. IBBOTSON, MACE BEARER. 83-1878.
13½ by 10. *In E.I.D.*
- MR. WHATTIER, CLERK OF THE KITCHEN. 84-1878.
13 by 9. *In E.I.D.*
- See also* No. 1933-1900 *under* STEPHANOFF, F. P., and
Nos. 54-1878 and 55-1878 *under* PUGIN, A.

STEPHANOFF, L.

- LOVERS. 490.
10 by 8. Signed. *In circulation.*

STEVENS, Alfred.

A sculptor and decorative artist, baptised at Blandford in 1818; was the son of a heraldic painter and house decorator. In 1833 he was enabled to visit Italy, where he remained till 1842, copying frescoes at Florence and the works of Andrea del Sarto at Naples, and sketching at Pompeii. He also worked at Venice and under Thorwaldsen at Rome. From 1845 to 1847 he was a professor at the Government School of Design at Somerset House. In 1850 he became designer to Hoole and Robson, of Sheffield, who won renown for their metal work at the Great Exhibition of 1851. Stevens' design for Wellington's monument in St. Paul's Cathedral (1857) was only accepted after much controversy. When the artist died, the work was almost completed; but it was not till 1892, after an agitation led by Lord Leighton (*q.v.*), that it was placed in its proper position. He died at Haverstock Hill on the 1st May 1875.

- SKETCH FOR THE WELLINGTON MONUMENT IN ST. PAUL'S
CATHEDRAL. 1120-1884.
16½ by 11½. Pen and colour.
- DESIGN FOR THE DECORATION OF A CEILING. 408-1895.
26 by 18¾. Water colour and Indian ink. *In E.I.D.*
- A BUILDING IN VENICE, NEAR ST. MARK'S. E. 2471-1911.
5¼ by 3. *In E.I.D.*

AN ITALIAN BUILDING APPROACHED BY A MARBLE FLIGHT
OF STEPS. E. 2472-1911.

$9\frac{1}{8}$ by $6\frac{1}{2}$.

In E.I.D.

SKETCH IN ITALY : A VALLEY WITH BOULDERS, ETC.

E. 2473-1911.

$9\frac{1}{4}$ by $13\frac{1}{4}$.

SKETCH IN ITALY : COTTAGES AND RUINED BUILDINGS, ETC.

E. 2474-1911.

$5\frac{3}{4}$ by $11\frac{1}{2}$.

In E.I.D.

SKETCH IN ITALY : A BAY WITH BOULDERS, AND A ROCKY
POINT BEYOND. E. 2475-1911.

$9\frac{1}{4}$ by 13.

In E.I.D.

SKETCH IN ITALY : STUDY OF ROCKS.

E. 2476-1911.

9 by $11\frac{1}{2}$.

In E.I.D.

SKETCH IN ITALY : STUDY OF ROCKS AND FOLIAGE.

E. 2477-1911.

9 by $13\frac{1}{2}$.

In E.I.D.

ITALIAN WOMEN AT A WELL, SHELTERED BY AN AWNING.

E. 2478-1911.

$6\frac{1}{2}$ by $9\frac{1}{4}$.

In E.I.D.

SKETCH IN ITALY : STUDY OF SKY AND DISTANT HILLS.

E. 2551-1911.

$9\frac{1}{2}$ by 12.

In E.I.D.

On the reverse ; a pencil sketch of Florence.

The Department of E.I.D. contains numerous drawings in
chalk, etc., by Alfred Stevens.

See also TOWNROE, R.

STEVENS, Francis.

Born on the 21st November 1781 ; was probably a native of Exeter, as he was called "Stevens of Exeter" ; was a pupil of P. S. Munn (*q.v.*). He exhibited landscapes from 1804 to 1823 at the Royal Academy, British Institution and Old Water Colour Society. He was elected an Associate of the last-named society in 1805 and a Member in 1809 ; he did not rejoin the society at its reconstitution in 1812, but was re-elected a Member in 1823 ; he became a Member of the Norwich Society in 1810 ; he was also a Member of the Chalons' "Sketching Society." He appears to have been a teacher at Sandhurst Military College in 1816. Stevens was an able artist who drew and composed well. He etched after Munn, Varley and others. The date of his death is not known, but he is said to have died of apoplexy at Exeter in 1823.

- A DEVONSHIRE COTTAGE. 441.
 18½ by 25½. Signed, and dated 1806.
- HOUSE AT WORTLEY, NEAR SHEFFIELD. 2942-1876.
 18 by 14½. *William Smith Bequest.*

STOCKDALE, Frederick Wilton Litchfield.

Was for some time assistant to the Military Secretary of the East India Company, but relinquished that post owing to ill-health. Had strong antiquarian tastes and made drawings of old buildings in various parts of the country. Exhibited at the Royal Academy, 1808-21. Published *Etchings . . . of Antiquities in . . . Kent* (1810); *A Concise . . . Sketch of Hastings, Winchelsea and Rye* (1817); and *Excursions in . . . Cornwall* (1824). Stockdale was still living in 1848.

- ST. NICHOLAS' CHURCH, HARBLEDOWN, KENT. D. 408-1899.
 5½ by 7½. Painted in 1810. *In E.I.D.*
 An etching by the artist apparently from this drawing occurs in the book on Kent mentioned above.

STOCKS, Miss Katharine M.

Exhibited at the Royal Academy, New Water Colour Society, etc., 1877-89.

- WALLFLOWERS. 1807-1888.
 9½ by 8½. Signed, and dated 1879.
Bequeathed by Arthur Ditchfield, Esq.

STOCKS, Walter Fryer.

Flourished 1862-95. Exhibited at the Royal Academy, Society of British Artists, Institute of Painters in Water Colours, etc.

- THE LAST GLEAM. 659.
 15½ by 12½. Signed, and dated 1866.
 Exhibited at the Royal Academy in 1866.
- GROUP OF TROUT. 1806-1888.
 7½ by 11½. Signed, and dated 1879.
Bequeathed by Arthur Ditchfield, Esq.

STONE, Frank, A.R.A.

Born at Manchester on the 22nd August 1800; entered the business of his father, a cotton spinner, but gave it up at the age of twenty-four to devote himself to art. He came to

London in 1831, met with great success, and was elected Associate of the Old Water Colour Society in 1833, and a Member in 1842, but resigned four years later. From 1833 to 1860 works of his appeared at that society, the British Institution, Royal Academy and Society of British Artists. From 1837 he produced oil paintings, and in 1841 he won a premium of fifty guineas at the British Institution. In 1851 he was elected A.R.A. He drew many book illustrations. He died on the 18th November 1859, and was buried in Highgate Cemetery.

DRESSED FOR THE BALL: A GIRL WITH A MANDOLINE.

13½ by 10.

1049-1873.

Ellison Gift.

STOPFORD, William Henry.

Born at Cork on the 5th May 1842, a son of Robert Lowe Stopford (1813-98), landscape and marine painter. Received preliminary education in art from his father and at the School of Art at Cork, and studied subsequently at the Training School at South Kensington. He taught for a time at South Kensington and at the St. Martin's School, Long Acre. From July 1867 till his death, which took place on the 15th February 1890, he was Headmaster of the School of Art at Halifax. He was buried at West Brompton Cemetery. His water colour drawings were mostly of coast scenery and seascapes.

STUDY OF ROCKS, CO. CORK.

10¾ by 16½. Dated 1869.

12-1871.

In circulation.

THE KING ROCK, FLAMBOROUGH HEAD, YORKSHIRE.

14¼ by 10¾. Signed, and dated (18)70.

13-1871.

STOTHARD, Thomas, R.A.

Born on the 17th August 1755, at the "Black Horse," Long Acre, London. Being delicate, he was sent to an uncle at Acomb, near York. He attended the village school there, and afterwards went to a school at Tadcaster; but at the age of thirteen he returned to London and went to school at Ilford. In 1777 he entered the Royal Academy Schools. He became a pattern designer for silk, but subsequently took to drawing illustrations for books, of which he executed a large number, and by which he achieved his greatest reputation. He also made many designs for goldsmiths' and other decorative works, including the Wellington Shield.

He exhibited historical and other paintings from 1778 at the Royal Academy, the British Institution and Suffolk Street. He became A.R.A. in 1791, R.A. in 1794, and Librarian to the Royal Academy in 1814. He died at 28 Newman Street, London, on the 27th April 1834, and was buried at Bunhill Fields.

THORNHILL SUMMONED BY HIS UNCLE TO ANSWER FOR HIS CRIMES.—Goldsmith, *Vicar of Wakefield*, chapter xxxi. 189.

Circular, diameter $7\frac{1}{2}$. Indian ink.

THE SICK BED. 190.
6 by $8\frac{1}{8}$. Indian ink.

DESIGN FOR HALF THE BORDER OF A SALVER: BACCHAN-
ALIAN SUBJECT. 55-1873.
 $15\frac{1}{2}$ by $25\frac{1}{2}$. Sepia. In *E.I.D.* Given by C. T. Maud, Esq.

DESIGN FOR HALF THE BORDER OF A SALVER: BACCHAN-
ALIAN SUBJECT. 56-1873.
 $16\frac{1}{2}$ by 26. Sepia. In *E.I.D.* Given by C. T. Maud, Esq.

SELIM DISCOVERED WITH ZULEIKA BY GIAFFIR AND HIS MEN. 2947-1876.

“And now they almost touch the cave—
Oh! must that grot be Selim’s grave?”

Byron, *The Bride of Abydos*, II., 23.

$9\frac{1}{8}$ by 7.

William Smith Bequest.

THE LADY’S DREAM. 2948-1876.
 $7\frac{3}{4}$ by $5\frac{5}{8}$. William Smith Bequest.

HECTOR BIDDING FAREWELL TO ANDROMACHE. Illustration
to Pope’s *Iliad*, vi., 594-603. 94-1892.
4 by $2\frac{7}{8}$. In circulation.

THE VALE OF ROSLIN, NEAR EDINBURGH. D. 862.
 $9\frac{3}{4}$ by $7\frac{7}{16}$. Dyce Bequest.

FITZ-JAMES RAISING ELLEN FROM THE GROUND.—Scott, *The
Lady of the Lake*, Canto vi., 27. D. 863.
 $7\frac{1}{3}$ by $10\frac{5}{16}$. Dyce Bequest.

THE YOUNG ROBBER ABOUT TO STAB HIS SWEETHEART
ROSETTA.—Washington Irving, *Tales of a Traveller*. D. 867.

8 by $6\frac{5}{16}$.

Dyce Bequest.

HARVEST SCENE. D. 899.
 $6\frac{1}{16}$ by $11\frac{1}{3}$. Dated 1803. Dyce Bequest.

HARVEST SCENE. D. 900.
6 by $11\frac{1}{8}$. Dyce Bequest.

- STUDY OF ROCKS. D. 908.
 $7\frac{3}{4}$ by $9\frac{2}{3}$. *Dyce Bequest.*
- LANDSCAPE, WITH SLOPING BANK. D. 909.
 $4\frac{1}{2}$ by 7. *Dyce Bequest.*
- FIVE STUDIES FOR MONUMENTAL TABLETS. A.L. 8773.
 Various sizes. Sepia. *In E.I.D.*
- THE GOLDEN AGE: A FRIEZE. A.L. 8777.
 3 by 8. Sepia. *In E.I.D.*
- FIVE CUPIDS GATHERING FRUIT. A.L. 8778.
 $2\frac{1}{2}$ by $7\frac{1}{4}$. Sepia. *In E.I.D.*
- DESIGN FOR PORTION OF THE OUTER RIM OF A SALVER. A.L. 8779.
 $2\frac{3}{10}$ by $5\frac{1}{2}$. Sepia. *In E.I.D.*
- FIVE ILLUSTRATIONS OF STERNE'S "TRISTRAM SHANDY"
 AND "SENTIMENTAL JOURNEY." F. 100.
1. Uncle Toby and Corporal Trim discuss the value of a Christian name.—*Tristram Shandy*, vol. iv., chapters xviii. and xix.
 2. Bobby's death is discussed in the kitchen.—*Tristram Shandy*, vol. v., chapter vii.
 3. Uncle Toby prepares to make his attack on Widow Wadman.—*Tristram Shandy*, vol. ix., chapters viii. and x.
 4. The Conquest.—*A Sentimental Journey*.
 5. The Case of Delicacy.—*A Sentimental Journey*.
- Each, $5\frac{1}{4}$ by $3\frac{1}{2}$. *Forster Bequest.*
- The Dyce Collection and Department of E.I.D. also contain numerous drawings in pencil, sepia, etc., by Stothard, including the designs for the Wellington Shield, and a portrait of Garrick as "Periander" in David Mallett's *Eurydice*. For portrait of Stothard, *see* Index.

STOTT, William Edward, A.R.A.

Born at Rochdale on the 25th April, probably in 1855; son of a wealthy merchant who was ruined by a cotton crisis. While in business at Manchester he attended art classes under W. K. Keeling (*q.v.*), and spent his spare time sketching out of doors. A gentleman made him an allowance which enabled him to study at Paris under Carolus Duran and Cabanel. At Paris, where he exhibited at the Salon, he remained three years. His work was influenced by that of J. F. Millet. He returned to England about 1884. He exhibited at the Royal Academy, the Royal Institute of

Painters in Water Colours, the New Gallery, the Grosvenor Gallery and the New English Art Club. In 1906 he was elected an Associate of the Royal Academy. From 1887 he resided at Amberley, where he died on the 19th March 1918.

STUDY FOR "THE ENTOMBMENT." P. 33-1923.

6 $\frac{7}{8}$ by 8 $\frac{5}{8}$. Pastel.

The finished picture, which differs from the sketch in details and in the distant landscape, was exhibited at the Royal Academy in 1915, and is reproduced in Cassell's *Royal Academy Pictures*, 1915, p. 81.

STRATTON, F.

THE NEW MOON. E. 509-1921.

7 $\frac{1}{2}$ by 5 $\frac{1}{4}$.

In E.I.D.

Given by William P. Robins, Esq., R.E.

SUNDERLAND, T.

NORTH-WEST VIEW OF PIEL CASTLE, LANCASHIRE.

E. 1115-1920.

13 by 19 $\frac{1}{4}$. Pen and ink and wash. Signed, and dated 1798.

In E.I.D. Given by Sir Harry F. Wilson, K.C.M.G.

SUTCLIFFE, Thomas.

Born in Yorkshire. Exhibited till the year of his death at the New Water Colour Society (now the Royal Institute), of which he became an Associate in 1857. Died in December 1871 at Headingley, near Leeds.

MOUNTAIN RIDGE, NEAR GOWBORROW PARK, YORKSHIRE.

1800-1888.

9 $\frac{1}{2}$ by 18 $\frac{3}{4}$.

Bequeathed by Arthur Ditchfield, Esq.

SWAN, John Macallan, R.A., R.W.S.

Born at Old Brentford on the 9th December 1847, the son of a civil engineer; both his parents were Scotch. He studied in the Art Schools of Worcester and Lambeth and in those of the Royal Academy; subsequently he worked under Gérôme and Frémiet at Paris. He exhibited from 1878 at the Royal Academy and elsewhere. He was elected A.R.A. in 1894 and R.A. in 1905; in 1899 he became a Member of the Royal Society of Painters in Water Colours. He was awarded several medals at foreign exhibitions. Swan is best known for his drawings, paintings and sculpture of animals, but he also painted figure subjects and portraits. He died in London on the 14th February 1910.

A TIGER.

Pastel. $5\frac{3}{4}$ by $11\frac{3}{4}$. Signed.

C.A.I. 110.

Ionides Bequest.

A POLAR BEAR.

Pastel. 7 by $11\frac{1}{4}$. Signed.

C.A.I. 111.

*Ionides Bequest.*Reproduced facing p. 256 of *British Painting*, 1920, by Irene Maguinness.

SWETE, A. J.

NORTH PROSPECT OF DR. FLAMSTEED'S HOUSE, GREENWICH PARK. John Flamsteed (1646-1719) was Astronomer-Royal. 7-1891.

8 by $12\frac{1}{2}$. Pen and Indian ink. Signed, and dated 1746.

NORTH VIEW OF THE CITY OF LONDON, TAKEN IN THE ROAD TO ISLINGTON. 8-1891.

 $7\frac{1}{2}$ by $12\frac{3}{8}$. Pen and Indian ink. Signed, and dated 1746.

SWINBURNE, Edward.

Born on the 3rd September 1765, a son of Sir Edward Swinburne, sixth Baronet. Travelled in Italy. Was a very competent amateur painter. Was an uncle of the poet Swinburne. In 1829 he was residing at Capheaton, near Newcastle-on-Tyne, and he is believed to have lived subsequently for several years. Views by him were engraved in Surtees' *History of Durham*, vol. iv., 1840.

THE SHAG ROCK, TOR BAY.

57-1872.

 $10\frac{1}{8}$ by $15\frac{1}{8}$.

SYKES, Godfrey.

Born at Malton in 1824; was apprenticed to an engraver; became a student of the Government School of Design, Sheffield, under Young Mitchell, and was successively a pupil teacher and a master there. While at Sheffield he painted successful views of interiors of mills and forges, and made some sketches of the neighbouring scenery. His distinctive style in decorative art was largely due to his connection with Alfred Stevens. He came to London and united with Captain F. Fowke, R.E., in the decoration of the buildings of the South Kensington Museum (now the Victoria and Albert Museum), and in designing and modelling decorations for the conservatory at the Horticultural Gardens. He exhibited mosaics at the Royal Academy, 1862-64. He died at Brompton on the 28th February 1866.

A SMITH'S SHOP.

571 (A.L. 2085).

10 by $13\frac{3}{8}$.

DESIGN FOR A BRONZE GATE INTENDED FOR A SCHOOL OF ART.
216-1853 (E. 2986-1910).

30 by 22.

In E.I.D.

THE HOLY FAMILY.

A.L. 4968.

8 $\frac{3}{4}$ by 12 $\frac{3}{8}$. After the painting by Titian in the National Gallery.

In circulation.

MERCURY, VENUS AND CUPID.

A.L. 4969.

11 by 7 $\frac{1}{4}$. After the painting by Correggio in the National Gallery.

In circulation.

GASPAR DE GUZMAN, COUNT-DUKE OF OLIVAREZ (1587-1645),
Spanish Statesman.

A.L. 4970.

14 by 8 $\frac{3}{4}$. After the painting by Velasquez in the possession of Captain G. L. Holford.

In circulation.

ADORATION OF THE SHEPHERDS.

A.L. 4971.

9 $\frac{1}{2}$ by 7 $\frac{1}{4}$.

In circulation.

The Department of E.I.D. contains numerous architectural designs and studies, etc., by Godfrey Sykes.

TATE, Thomas Moss.

Probably a son of Richard Tate, a Liverpool merchant, art patron and amateur painter. T. M. Tate was a friend and perhaps a pupil of Wright of Derby. He exhibited heads in crayons and landscapes at the 1784 and 1787 Exhibitions of the Society for Promoting Painting and Design in Liverpool. He died in 1806.

STA. CONSTANZA, ROME.

301.

12 $\frac{7}{8}$ by 20 $\frac{3}{8}$. Late eighteenth century.

In E.I.D.

TAVERNER (or Tavener), William.

An amateur, born in 1703; was a son of a procurator-general of the Court of Arches of Canterbury, whose profession he followed. His drawings, chiefly in imitation of Italian masters, are painted in water colour and in body colour; they usually represent woodland scenes. It has been said that he might "justly challenge Sandby's claim to the title of father of the English school of water-colour painting in the production of faithful landscape." The Painters' Hall in the city contains an oil painting by Taverner. He died on the 20th October 1772.

CLASSIC LANDSCAPE. (*Fig. 10.*)

443.

12 $\frac{3}{4}$ by 17 $\frac{7}{8}$.

Reproduced facing p. 205 of *The Art of Water Colour Painting*, by E. B. Lintott, 1926.

LANDSCAPE, WITH PATH AND TREES BY A RIVER.

D. 258-1890.

9½ by 14½. Sepia.

In E.I.D.

THE LEG OF MUTTON POND, HAMPSTEAD HEATH. P. 8-1915.

12¾ by 22½. Signed, and dated 1770 (at the back).

Given by A. E. Anderson, Esq.

TAYLER, J. Frederick, R.W.S.

Born in 1802 at Boreham Wood, near Elstree, Herts; was the son of a country gentleman and was educated at Eton and Harrow; studied art at Sass's Academy, at the Royal Academy, under Horace Vernet at Paris, and at Rome; shared a studio with Bonington (*q.v.*) for a time at Paris. He became an Associate of the Old Water Colour Society in 1831 and a Member in 1834, and was President from 1858 to 1871. He won gold medals at the Paris Exhibition of 1855, in Bavaria in 1859, and at Vienna in 1873, and received the Cross of the Legion of Honour and the Belgian Order of Leopold. His subjects were mainly sporting and country scenes (especially Scottish) and illustrations of past times. He was a member of the Etching Club. He died at West Hampstead on the 20th June 1889.

THE OTTER HOUNDS.

544.

17½ by 22½.

Ellison Gift.

HAWKING PARTY CROSSING A STREAM.

1527-1869.

9 by 12½.

In circulation. Townshend Bequest.

CATTLE AT A POOL.

611-1870.

5½ by 7¾.

In circulation. Parsons Bequest.

THE PAGE IN WAITING.

1050-1873.

20 by 14¾.

Ellison Gift.

HIGHLAND CATTLE.

1051-1873.

11½ by 17¾. Signed, and dated 1849.

Ellison Gift.

BOY WITH CART HORSES.

1052-1873.

17½ by 22¾. Dated 1845 at back of frame.

Ellison Gift.

HAWKING PARTY: A SKETCH.

1095-1886.

8½ by 12¾.

Dixon Bequest (Bethnal Green Museum).

HAWKING PARTY.

1132-1886.

20½ by 27¼. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

HIGHLAND SCENE, WITH A YOUNG SHEPHERD GIRL TENDING SHEEP.

1133-1886.

29¾ by 21½. Signed, and dated 1854.

Dixon Bequest (Bethnal Green Museum).

WEIGHING THE DEER.

30-1900.

11½ by 16¾. Sketch for the picture.

Given by James Orrock, Esq., R.I.

The finished picture was formerly in the collection of Mr. Gilbert W. Moss, of Liverpool.

TAYLER, Norman E., A.R.W.S.

Exhibited from 1863, chiefly at the Royal Academy and Old Water Colour Society. Was an Associate of the latter institution from 1878 to 1915.

COUNTRY GIRL WITH A BASKET OF EGGS, CROSSING A DITCH,
AND A YOUTH OFFERING HELP.

1183-1886.

20¾ by 30½. Signed, and dated 1878.

Dixon Bequest (Bethnal Green Museum).

TAYLOR, George Ledwell.

An architect, born on the 31st March 1788; was educated at Rawes' Academy, Bromley. Discovered the famous Theban Lion at Chæronea in 1818; exhibited views of ruins at the Royal Academy, 1820-22; became surveyor of buildings to the Naval Department in 1824; laid out Westbourne Terrace and neighbouring squares, 1843-48. He wrote *The Stones of Etruria and Marbles of Antient Rome*, 1859, and other works, including his autobiography which appeared in 1870-72. He died at Broadstairs on the 1st May 1873.

SEVENTEEN VIEWS IN ROME AND THREE IN TIVOLI. Painted
in 1818 to illustrate Taylor and Cresy's *Architectural
Antiquities of Rome.*

877 to 896-1873.

The views of Rome include the following :—

Arch of Constantine.	Forum of Nerva.
„ Septimius Severus (2).	Pantheon, The.
„ the Silversmiths.	St. Peter's.
„ Titus.	Temple of Jupiter Stator (2).
Colosseum, The (2).	„ „ Tonans.
Column of Antonine.	„ Mars Ultor.
„ Trajan.	„ Vesta.

Various sizes. No. 895-1873 in circulation. *Bequeathed by the painter.*

FOUR VIEWS OF THE ACROPOLIS AND PARTHENON AT ATHENS.
Painted in 1818.

897 to 900-1873.

Various sizes.

Bequeathed by the painter.

PANORAMIC VIEW OF ATHENS, 1818.

E. 4201-1909.

9½ by 58¾.

In E.I.D.

ATHENS FROM THE WEST, 1818.

E. 4202-1909.

12¾ by 29¾.

In E.I.D.

THE ACROPOLIS FROM THE MONUMENT OF PHILOPAPPUS,
1818. E. 4203-1909.
15 by $29\frac{1}{8}$. In E.I.D.

THE ACROPOLIS FROM THE SOUTH-EAST, 1818. E. 4204-1909.
 $19\frac{5}{8}$ by 29. In E.I.D.

THE PARTHENON, ATHENS: WEST FRONT. E. 4205-1909.
 $20\frac{3}{8}$ by $28\frac{3}{4}$. In E.I.D.

SOUTH-WEST ANGLE OF THE PARTHENON, ATHENS.
E. 4206-1909.
 $9\frac{1}{2}$ by $20\frac{7}{8}$. In E.I.D.

SOUTH-EAST SIDE OF THE PARTHENON, ATHENS.
E. 4207-1909.
20 by $29\frac{1}{4}$. In E.I.D.

THE ERECTHEUM: SHRINES OF ERECTHEUS AND PANDROSUS.
E. 4208-1909.
 $12\frac{1}{2}$ by $21\frac{1}{4}$. In E.I.D.

THE THESEUM FROM THE NORTH-EAST. E. 4209-1909.
 $14\frac{5}{8}$ by $21\frac{1}{8}$. In E.I.D.

ANCIENT PORTICO OF THE AGORA, ATHENS. E. 4210-1909.
14 by $21\frac{1}{8}$. In E.I.D.

The Department of E.I.D. contains a sketch book used by the above artist.

TEMPLETOWN, Lady.

Elizabeth, fifth child of Sir W. S. Boughton, Bart. In 1769 she married Clotworthy Upton, who became Baron Templetown in 1776. Lady Templetown excelled in cut paper work, but is best known by the reproductions of her designs made from 1783 by Wedgwood. In the latter part of her life she spent much time in Rome. She died in September 1823.

WOOD SCENE. 660.
 $17\frac{5}{8}$ by $13\frac{1}{2}$.

TENNIEL, Sir John, R.I.

Born in 1820. Was practically self-taught in art. Exhibited at the Royal Academy, Society of British Artists and New Water Colour Society (now the Royal Institute of Painters in Water Colours), 1835-80, becoming a Member of the last-named society in 1874. Won a premium in the Westminster Hall Competition of 1845. For fifty years, 1851-

1901, he was on the staff of *Punch*, for which he drew nearly all the principal cartoons. He illustrated numerous books, including *Alice in Wonderland* and *Alice Through the Looking-Glass*. He was knighted in 1893. He died on the 25th February 1914 and was cremated at Golder's Green.

PYGMALION AND THE STATUE.—Cf. Ovid, *Metamorphoses*, Bk. x. 53—1894.

23 by 14 $\frac{3}{8}$. Signed, and dated 1878.

The Department of E.I.D. contains drawings by Tenniel, including a large water colour design for mosaic.

TERRY, Henry.

Possibly Henry J. Terry, who was born in England and studied in Switzerland under Calame, many of whose works he lithographed. He took part in many exhibitions in Switzerland. He died at Lausanne in 1880. Another artist, Henry M. Terry, exhibited in London from 1879 to 1920.

A HALF-CASTE, WEARING A STRIPED TURBAN AND DRESS. 1123—1886.

10 $\frac{3}{4}$ by 7 $\frac{5}{8}$. Signed, and dated 1879.

Dixon Bequest (Bethnal Green Museum).

THACKERAY, William Makepeace.

Born at Calcutta on the 18th July 1811, his father being in the service of the East India Company. He was educated at Charterhouse and went to Cambridge, but did not take a degree. For a while he was uncertain whether to devote himself to literature or art, and he spent some time on the Continent in order to study the latter. Besides his novels, such as *Vanity Fair*, *The Newcomes*, etc., he wrote much on art. He executed etchings for *Pendennis* and *Vanity Fair*, and illustrated *Comic Tales and Sketches*, *The Book of Snobs*, and other of his works; he also contributed numerous drawings to *Punch*. He died in London on the 24th December 1863, and was buried in Kensal Green Cemetery.

THIRTEEN ILLUSTRATIONS (IN FOUR FRAMES) OF DOUGLAS JERROLD'S "MEN OF CHARACTER." F. 101.

1. Job Pippins kisses Lady Scipio Mannikin.—*Job Pippins*, chapter ii.

2. Job Pippins suspected of Murder.—*Job Pippins*, chapter iv.

3. Job Pippins is mistaken for Bill Ticket.—*Job Pippins*, chapter vi.

4. Jack Runnymede's Dream.—*Jack Runnymede*, chapter iv.

5. The Practical Philosophy of Adam Buff.—*Adam Buff*, chapter ii.

6. Matthew Clear not "Seeing his Way."—*Matthew Clear*, chapter iii.

7. Zweifler suspects John Applejohn of Attempted Robbery.—*John Applejohn*, chapter vi.

8. Maximilian Tape before Lord Slap and his Friends.—*John Applejohn*, chapter xiv.

9. The Final Reward of John Applejohn.—*John Applejohn*, chapter xviii.

10. Barnaby Palms "Feeling his Way."—*Barnaby Palms*, chapter i.

11. Isaac Cheek's Introduction to a new Subject.—*Isaac Cheek*.

12. The Ghost of Kemp.—*Isaac Cheek*,

13. Titus Trumps introduced to "Miss Wolfe."

Nine, $4\frac{1}{4}$ by $5\frac{1}{2}$; four, $5\frac{1}{2}$ by $4\frac{1}{4}$. Some signed.

Forster Bequest.

PORTRAIT SKETCHES, ETC. Sixteen in two frames. F. 102.

Various sizes. Pencil, etc.

Forster Bequest.

"AUTHORS' MISERIES, No. VI.," 1848.—*Punch*, vol. xv. p. 198.

Pencil drawing, tinted.

Sir Henry Cole Bequest.

THIRTLE, John.

Born at Norwich on the 22nd June 1777; was the son of a shoemaker. He first practised as a miniature painter, and after a period in London started business in his native town as a framemaker, carver and gilder; he also taught drawing and painted portraits and landscapes. He became a Member of the Norwich Society and contributed largely to its exhibitions from 1805; he also exhibited at the Royal Academy in 1808. He married a sister of the wife of J. S. Cotman (*q.v.*). Thirtle's landscape subjects were mainly taken from Wales, Norfolk and the Thames. He died at Norwich on the 30th September 1839, and was buried in The Rosary Cemetery, Thorpe Hamlet. Many of his drawings were copied.

PART OF OLD LONDON BRIDGE, WITH ST. MAGNUS'S CHURCH AND OTHER BUILDINGS. 1272-1871.

$13\frac{1}{2}$ by $19\frac{1}{4}$.

Reproduced as Plate LXXIII. of the special number of *The Studio* on "The Norwich School," 1920.

QUAY SIDE, NORWICH.

23-1874.

12 $\frac{3}{4}$ by 18 $\frac{7}{8}$.

Finished by Henry Ninham (*q.v.*). Said to have been formerly the property of Thomas Lound (*q.v.*).

THE RIVER AT KING STREET, NORWICH.

P. 26-1926.

15 $\frac{1}{10}$ by 17 $\frac{1}{10}$.

THOMAS, George Housman.

Born in London on the 17th December 1824; was apprenticed to a wood engraver. Studied under G. W. Bonner, the engraver, and at Paris; went to New York to draw illustrations for a newspaper; designed American banknotes; returned to Europe, was in Rome during its siege by the French, sent drawings of the operations to the *Illustrated London News*, and subsequently joined its staff on settling in London. Thomas exhibited at the Royal Academy and British Institution from 1851 to 1868, and painted many pictures of ceremonies for Queen Victoria. His works were gay in colour and well drawn, but did not attain to high artistic feeling. He died from the effects of a fall from his horse at Boulogne on the 21st July 1868.

GLEANERS: EVENING EFFECT.

1118-1886.

10 by 7 $\frac{3}{4}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

THOMAS, Sidney.

Exhibited 1867-68.

VIEW FROM SHANKLIN, ISLE OF WIGHT, LOOKING TOWARDS THE CULVER CLIFF.

A.L. 5749.

6 by 13 $\frac{9}{10}$. Dated 1867.

In E.I.D.

THOMAS, William Cave.

Born in London on the 8th May 1820. Studied in the Royal Academy Schools and at Munich. After travelling in Germany and Italy he returned to London in 1843. In the same year he won a premium of £100 at the Westminster Hall Competition for the decoration of the Houses of Parliament. He exhibited at the Royal Academy, etc., till 1884.

FEMALE HEAD.

153-1870.

14 $\frac{1}{2}$ by 11. Signed, and dated 1864.

In E.I.D.

THOMPSON, James Robert.

An architectural draughtsman who made drawings for Britton's publications. Born probably about 1799; became a student of the Royal Academy in 1819; exhibited occasionally at the Royal Academy and elsewhere from 1808 to

1843 ; his contributions were mainly architectural views, but included five scenes of elephant-hunting in Ceylon.

WEST GATE AND BRIDGE, GLOUCESTER. 1697-1871.

9 $\frac{7}{8}$ by 14 $\frac{3}{8}$. Signed, and dated 1808. *William Smith Gift.*

Exhibited at the Royal Academy in 1809.

THOMSON, George.

SHOP NEAR CORFE CASTLE.

P. 27-1925.

10 $\frac{1}{2}$ by 14 $\frac{3}{4}$. Signed, and dated 1900.

TILE WORKS, SAMER, PAS-DE-CALAIS.

P. 28-1925.

10 $\frac{3}{8}$ by 14 $\frac{5}{8}$. Signed, and dated 1912.

THOMSON, Hugh, R.I.

Born on the 1st June 1860. Drew many illustrations for novels and other books. Became a Member of the Royal Institute of Painters in Water Colours in 1897. Died on the 7th May 1920.

"ON THE ROAD TO GARTAN."

E. 1456-1918.

9 $\frac{1}{2}$ by 7. Pencil and water colour. Signed, and dated (18)98.

In E.I.D. Given by R. Clarke Edwards, Esq.

Original drawing for headpiece to Chapter IX., *Highways and Byways of Donegal and Antrim*, by Stephen Gwynne, 1899.

"DRAWING HIM A LITTLE ASIDE."

E. 1653-1920.

10 $\frac{3}{8}$ by 7 $\frac{1}{4}$. Pen and wash. Signed, and dated (18)95.

In E.I.D.

Original drawing for illustration to *Sense and Sensibility*, p. 214, by Jane Austen, 1896. The published illustration was not in colour.

"HOPED THAT THEIR COPPERS (RETURNED) WERE RIGHT."

E. 678-1922.

10 $\frac{9}{16}$ by 6 $\frac{3}{4}$. Signed.

In E.I.D. Given by Mrs. Hugh Thomson.

Original drawing for illustration to *Ballad of Beau Brocade*, p. 5, by Austin Dobson, 1892.

THE GODS. The Vaudeville Gallery.

E. 688-1922.

11 $\frac{7}{16}$ by 9 $\frac{1}{4}$. Signed, and dated 1899.

In E.I.D. Given by Mrs. Hugh Thomson.

Original drawing for illustration in *The Graphic*.

"IF ANY BOY SAYS YOU CAN'T CANE, I'LL BLOOD HIM, MISS PHOEBE."

E. 689-1922.

11 $\frac{1}{2}$ by 8. Pen, pencil, and water colour. Signed, and dated 1913.

In E.I.D. Given by Mrs. Hugh Thomson.

Original drawing for illustration to Act II., in a published edition of *Quality Street*, by Sir James M. Barrie, Bart., 1913.

There are other drawings by this artist in the Department of E.I.D.

THOMSON, The Rev. John, H.R.S.A.

Known as "Thomson of Duddingston"; born on the 1st September 1778, at Dailly, in Ayrshire, where in 1800 he succeeded his father as Presbyterian minister. In 1805 he was transferred to Duddingston, near Edinburgh. His early efforts in art were assisted by Alexander Nasmyth; he made great progress, and finally became an eminent landscape painter. In his choice of subjects and their treatment he was influenced by Claude and Poussin, and he painted chiefly in oils. He exhibited from 1808, chiefly in Scotland, but also occasionally at the Royal Academy, British Institution and Suffolk Street. He was an Honorary Member of the Royal Scottish Academy. He died at Duddingston Manse on the 28th October 1840.

DUDDINGSTON LOCH AND NEIGHBOURHOOD, NEAR EDINBURGH. 1453-1882.

8 by 12.

Reproduced facing p. 235 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

THORNHILL, Sir James.

Born of an old Dorsetshire county family at Melcombe Regis in 1675; was placed by his uncle, Dr. Sydenham, under Thomas Highmore, the portrait painter. His works were mainly allegorical. He painted the interior of the domes of St. Paul's and St. Mary Abchurch, the Great Hall at Blenheim, and the Great Hall at Greenwich. He was Serjeant Painter to George I., by whom he was knighted in 1720. He repurchased the family estates which his father had dissipated, and was elected M.P. for Melcombe Regis. Hogarth married his daughter. Thornhill died near Weymouth on the 13th May 1734.

DESIGN FOR A CEILING: THE CARDINAL VIRTUES—JUSTICE, PRUDENCE, TEMPERANCE AND FORTITUDE. 169-1875.

6½ by 6½.

STUDY FOR A CARTOON.

D. 756-1886.

12½ by 10½.

In *E.I.D.*

The Department of E.I.D. and the Dyce Collection also contain numerous cartoons, designs, and studies in sepia, chalk, etc., by Sir James Thornhill.

THROSBY, John.

Born about 1740. He was parish clerk of St. Martin's, Leicester, and published several works on antiquarian subjects, such as the *Memoirs of the Town and County of*

Leicester (1777), and the *History of Leicester* (1791), for which he made many drawings. He died in 1803.

LANDSCAPE, WITH COTTAGE. 200-1890.

7½ by 9½.

At the back are pencil drawings of heads and an animal.

TILLEMANS, Pieter.

Born at Antwerp in 1684; was the son of a diamond polisher. Came to England in 1708 and copied Teniers and other painters; was patronised by members of the nobility; painted portraits, hunting scenes, horses, dogs, views of country seats, etc., and drew many illustrations for Bridge's *History of Northamptonshire* (1719); also executed some etchings. He died at Norton, Suffolk, on the 5th December 1734.

VIEW OF A PARK, WITH HUNTSMEN AND DEER. (*Fig. 3.*)

D. 557.

7 by 8¾.

Dyce Bequest.

Reproduced in the Museum's publication called *A Selection of Drawings by Old Masters in the Museum Collections with a Catalogue and Notes* by Henry Reitlinger, M.A., 1921, Plate XXVI.

TOMKINS, C. F.

Born in 1798; was a scene painter and a caricaturist. Exhibited from 1825 to 1844 at the British Institution and Suffolk Street; was elected a Member of the British Artists in 1837. Died in 1844.

DINANT ON THE MEUSE.

D. 947-1887.

10¾ by 15¾. Pencil and wash.

In E.I.D.

SCENE ON THE SEASHORE.

E. 3365-1922.

5½ by 9½. Signed *C Tomkins*.

In E.I.D. Given by Douglas Eyre, Esq.

TOMSON, Arthur.

Born in 1858. Exhibited at the Royal Academy, New Gallery and New English Art Club from 1883 to 1902. Was one of the early Members of the New English Art Club. Wrote papers on art subjects and a book on *J. F. Millet and the Barbizon School* (1903); was also the author of *Many Waters*, a novel. Died at Robertsbridge, Sussex, on the 14th June 1905.

CLEMATIS.

P. 57-1919.

18 by 24. Pastel. Signed.

Bernard H. Webb Bequest.

TOOVEY, Edwin.

Exhibited from Leamington, 1865-67.

RUSTIC COTTAGE.

209-1885.

10½ by 15. Signed.

TOPHAM, Francis William.

Born at Leeds on the 15th April 1808 ; was apprenticed to a writing engraver. About 1830 he came to London and became a heraldic engraver ; then he practised line engraving and illustrated the poems of Moore and Burns, and other works. Gradually, however, he took to painting in water colours. In 1842 he became an Associate of the New Water Colour Society and in 1843 a Member. In the following year he accompanied Alfred Fripp (*q.v.*) to Ireland. He retired from the New Society in 1847, and became successively an Associate and a Member of the Old Society in the following year. In 1852-53 Topham travelled in Spain, and the drawings which he then made became popular. In 1860 he revisited Ireland, and four years later returned to Spain. He died at Cordova, during a trip to Spain, on the 31st March 1877. He was a brother-in-law of Charles Davidson (*q.v.*).

GALWAY PEASANTS.

545.

15¾ by 12½. Signed, and dated 1857.

Ellison Gift.

A smaller drawing, dated 1846, which was sold at Christie's (Lot 83) on the 24th May 1910, was similar, but contained another figure standing by the wall in the background.

IRISH PEASANT GIRL AT THE FOOT OF A CROSS.

1053-1873.

Circular ; diameter 22. Signed.

Ellison Gift.

PEASANTS AT A FOUNTAIN : BASSES-PYRÉNÉES.

1054-1873.

25½ by 20¼. Signed, and dated 1858.

Ellison Gift.

SOUTH WEALD CHURCH, ESSEX.

3002-1876.

7½ by 9¾.

William Smith Bequest.

PEASANTS AT A FOUNTAIN.

1134-1886.

16¾ by 22¾. Signed, and dated 1862.

Dixon Bequest (Bethnal Green Museum).

PILGRIMS TO THE HOLY WELL.

985-1900.

21 by 38½. Signed, and dated 1845.

In circulation. Vaughan Bequest.

See also No. F. 55 under CATTERMOLÉ, GEORGE.

TOWNE, Francis.

Born probably in 1740. Appears to have studied at Shipley's School won a prize at the Society of Arts in 1759 ;

exhibited from 1762 to 1815 at the Incorporated Society of Artists, Free Society, Royal Academy and British Institution, his contributions being mainly landscapes. He went to Italy in 1780, returning in 1781 with "Warwick" Smith (*q.v.*) via Switzerland; in 1786 he toured in the Lake District. He was a friend of Pars, Cosway and Ozias Humphry. In 1800 he married a French dancer. He worked much at Exeter, but in 1807 he finally settled in London, where he died on the 7th July 1816. He was buried at Heavitree.

J. W. Abbott (*q.v.*) and W. Mackinnon (*q.v.*) were pupils of Towne.

CONVENT OF S. EUFEBIO, NEAR NAPLES. Commonly known as the Convent of S. Efremo. (*Fig. 9.*) D. 954-1904.
12½ by 18½. Signed, and dated 1781.

RYDAL WATER: "TAKEN AT THE GOING OFF OF A STORM." P. 19-1921.

6½ by 9½. Signed, and dated 1786.

Given by the Misses Buckingham.

Apparently a leaf from the sketch book used by Towne during a tour in the Lake District with Mr. James White and Mr. Merivale.

For remarks on this drawing by A. P. Oppé, see the eighth annual volume of the Walpole Society, 1920, p. 121.

THE SOURCE OF THE ARVEIRON: MONT BLANC IN THE BACKGROUND. (*Fig. 8.*) P. 20-1921.

16½ by 12½. Signed, and dated 1781.

For a criticism of this drawing by A. P. Oppé, see the eighth annual volume of the Walpole Society, 1920, where the drawing is reproduced on Plate LXIV. Reproduced in the *Review of the Principal Acquisitions*, 1921; and facing p. 220 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

PART OF AMBLESIDE AT THE HEAD OF THE LAKE OF WINDERMERE: MORNING EFFECT. P. 24-1924.

6½ by 9½. Signed, and dated 1786.

Given by Mrs. Fanny J. E. Douglas.

See also ABBOTT, JOHN WHITE, Nos. E. 3983 to 3988-1923.

TOWNROE, Reuben.

A sculptor and designer, born in 1835, who exhibited 1874-80. He made a death-mask of Alfred Stevens (*q.v.*). He died in 1911.

LANDSCAPE SCENES, CHIEFLY IN ITALY. Copies after A. Stevens. E. 2804-2812-1911.

Various sizes.

In E.I.D.

- A GIRL RESTING AGAINST A SHEAF OF CORN. E. 2873-1911.
9 by 13. *In E.I.D.*

There are other drawings by this artist, chiefly of architectural designs, in the Department of E.I.D.

TOWNSEND, Henry James.

Born at Taunton on the 6th June 1810; was educated as a surgeon, but left that profession to take up art. He made designs for wood engravings and was a talented etcher, as is shown by his illustrations to *The Deserted Village* (1841) and Gray's *Elegy* (1847), produced by the Etching Club, of which he was a Member. He won a prize at the Westminster Hall Competition of 1843. He exhibited at the Royal Academy and elsewhere from 1839 to 1866. For some years he was a master in the Government School of Design at Somerset House. He was a Turner Annuitant and died in 1890.

- LIONS AT NIGHTFALL. 191.
12½ by 20. Pastel. Signed. *In E.I.D.*

- STUDY FOR THE PICTURE OF "BURYING THE FAMILY PLATE
DURING THE CIVIL WARS." 192.
8½ by 13¼. *In E.I.D.*

- STUDY FOR THE CARTOON OF THE "FIGHT FOR THE BEACON."
Descent of the Pirates on the English Coast in the
reign of Henry VI. 193.
15¼ by 10¾. Pen and tinted drawing. *In E.I.D.*

The cartoon, which measured 14 feet by 10 feet 6 inches, won a premium of £200 at the Westminster Hall Competition of 1843. Its supplementary title was "Descent of the Pirates on the English Coast in the reign of Henry VI."

- CROMWELL AND IRETON INTERCEPTING THE LETTER FROM
CHARLES I. 194.
9¾ by 12¾. Pen and ink, tinted. *In E.I.D.*
Squared for copying.

The Museum also contains drawings in ink and chalk by H. J. Townsend.

TRESHAM, Henry, R.A.

Born in High Street, Dublin; baptised 21st February 1750-51. Studied at the Dublin Society's drawing school; exhibited in Dublin, won prizes for drawings, and practised as a portrait painter. Came in 1775 to London, where he drew small portraits. Having been invited by Lord Cawdor to travel with him in Italy, he went to the Continent

and remained abroad for fourteen years, which he spent chiefly at Rome. He returned to England, painted classical and historical subjects, exhibited at the Academy from 1789, and was elected A.R.A. in 1791 and R.A. in 1799. From 1807 to 1809 he was Professor of Painting to the Academy. He was a Member of the Academies of Rome and Bologna, the writer of several works, a well-known book illustrator and an amateur picture dealer. Tresham last exhibited in 1806, and died in Bond Street on the 17th June 1814.

The Museum Library contains three original letters by Tresham in a volume relating to the Associated Artists.

ALLEGORICAL SUBJECT: DESIGNED AS A BOOK ILLUSTRATION.
51-1876.

6 $\frac{7}{8}$ by 7 $\frac{7}{8}$.

The Dyce Collection contains a pen and bistre drawing by Henry Tresham, R.A., and the Department of E.I.D. numerous drawings by him for book illustration and from the antique, etc.

TRIER, Henry A.

CHÂTEAU DE BOURLÉMONT.
11 by 13 $\frac{1}{4}$. Signed.

P. 3-1921.
Given by the artist.

TUCKER, Edward.

Resided at Woolwich; exhibited coast scenes, etc., at the Royal Academy, British Institution and Suffolk Street from 1849 to 1873.

DUTCH RIVER SCENE.

7 $\frac{1}{8}$ by 10 $\frac{1}{4}$. Signed.

1515-1869.

In E.I.D. Townshend Bequest.

TURNBULL, W.

There appears to be no record of this artist. The drawing is somewhat reminiscent of G. F. Robson's work.

AQUEDUCT AT LISBON.

12 by 18 $\frac{3}{4}$. Signed.

D. 141-1888.

Painted about 1815-20.

In E.I.D.

TURNER, George.

Exhibited from 1782 to 1820 at the Royal Academy and British Institution.

VILLAGERS AND JEW PEDLAR.

8 by 11.

D. 1808-1904.

TURNER, Joseph Mallord William, R.A.

Born at 26 Maiden Lane, Covent Garden, on the 23rd April 1775; was the son of a hairdresser; studied under Thomas Malton, junior (*q.v.*), and Thomas Hardwick; became a close friend of Girtin (*q.v.*), and with him was patronised by Dr. Monro (*q.v.*). In 1789 he became a student of the Royal Academy, where in the latter year he exhibited a view of Lambeth Palace. He spent much time in making topographical drawings while touring in various parts of England till about 1797. He became A.R.A. in 1799 and R.A. in 1802, and was Professor of Perspective from 1807 to 1837. He toured much on the Continent between 1802 and 1840, but resided mainly in London. His *Liber Studiorum* appeared from 1807 to 1819, but was never completed. In 1819 he visited Italy, and then began his bolder schemes of colour. Among the paintings which show Turner's wonderful effects of light and colour are "The Bay of Baiæ" (1823), "Caligula's Palace" (1831), "Childe Harold's Pilgrimage" (1832), "The Fighting Téméraire" (1839), and his pictures of Venice. His landscapes, both in water colours and in oils, rank him as one of the greatest masters of his art. Turner died at Chelsea on the 19th December 1851, and was buried beside Sir Joshua Reynolds in St. Paul's Cathedral. After the terms of his will were settled several hundreds of his oil paintings, water colours and drawings came into the possession of the National Gallery, and £20,000 was entrusted to the Royal Academy, which employed it to found the "Turner Annuities."

HORNBY CASTLE, LANCASHIRE, FROM TATHAM CHURCH. 88.
11½ by 16½. *Sheepshanks Gift.*

This view is one of twenty drawings executed by Turner for Dr. T. D. Whitaker's *History of Richmondshire*, 1823; an engraving from the picture appeared in that work, facing p. 263 of vol. ii.

An engraving by W. Radclyffe faces p. 34 of the *Art Journal*, 1875.

See *Light and Water Colours*, 1887, p. 59. The drawing has been reproduced in colour as an official picture postcard.

WARKWORTH CASTLE, NORTHUMBERLAND. 547.
20½ by 29½. *Ellison Gift.*

Exhibited at the Royal Academy in 1799.

Engraved in mezzotint by T. Lupton. The Department of E.I.D. has two states of the engraving.

The drawing has been reproduced as an official picture postcard.

THE CASCADE, HAMPTON COURT, HEREFORDSHIRE. 1682-1871.

12¾ by 16¾. Signed, and dated 1795. *William Smith Gift.*
From Lord Essex's collection.

At the Tate Gallery is a sketch for this drawing; both the sketch and the drawing are reproduced in the sixth annual volume of the Walpole Society, Plates XXXIV, XXXV, in an article by A. J. Finberg.

- INTERIOR OF TINTERN ABBEY. 1683-1871.
 $12\frac{5}{8}$ by $9\frac{7}{8}$. *William Smith Gift.*
 Exhibited at the Royal Academy in 1794.
 Reproduced as an official picture postcard.
- ST. ALBAN'S CATHEDRAL. 1684-1871.
 $9\frac{1}{4}$ by $8\frac{1}{4}$. Signed. *William Smith Gift.*
 See No P. 105-1922, below.
 Reproduced in the *Christian Science Monitor*, 19th September 1921.
- ST. ALBAN'S CATHEDRAL. P. 105-1922.
 $9\frac{1}{8}$ by $7\frac{1}{4}$. Pencil.
 A study for No. 1684-1871; it does not show the figures or the wall in front of which they are placed in the water colour drawing.
- LANDSCAPE, WITH A TOWER ON A ROCK. 1685-1871.
 $9\frac{1}{2}$ by $13\frac{3}{4}$. *William Smith Gift.*
 Perhaps after J. R. Cozens.
- CORFE CASTLE, DORSETSHIRE. 2961-1876.
 $8\frac{3}{4}$ by $11\frac{1}{4}$. *William Smith Bequest.*
- PLYMOUTH, WITH MOUNT BATTEN. View looking from Turn-chapel across Cattewater. (*Fig. 71.*) 3053-1876.
 $6\frac{1}{8}$ by $9\frac{3}{8}$. *William Smith Bequest.*
 An engraving by W. B. Cooke, 1817, was published in *Picturesque Views on the Southern Coast of England*, vol. ii., 1826; and in an *Antiquarian and Picturesque Tour round the Southern Coast of England*, 1849.
- THE FALLS OF THE ANIO AT TIVOLI, NEAR ROME. (*Fig. 25.*) 3054-1876.
 $19\frac{1}{4}$ by $12\frac{3}{4}$. *William Smith Bequest.*
 Probably after J. R. Cozens.
- BRIGHTHELMSTONE (BRIGHTON). 135-1878.
 16 by $21\frac{1}{2}$. *In circulation.*
- AN ITALIAN TOWN. 85-1879.
 9 by $11\frac{1}{2}$. On Whatman paper, with the watermarked date 1841.
- THE HOE, PLYMOUTH. 521-1882.
 11 by $16\frac{1}{4}$. *Jones Bequest.*
 Engraved in *Picturesque Views in England and Wales*, 1832.
 Reproduced in the *Catalogue of the Jones Collection*, Part III., 1923, Plate 17.

THE PORT OF LONDON.

522-1882.

11½ by 17½. Signed, and dated (18)24.

Jones Bequest.

In the Department of E.I.D. is an engraving by E. Goodall, 1827, after this drawing, entitled "Old London Bridge and Vicinity." The drawing is reproduced in G. R. Redgrave's *History of Water Colour Painting in England*, 1892; and in the *Catalogue of the Jones Collection*, Part III., 1923, Plate 16.

INNSBRUCK, TYROL.

582-1882.

6½ by 9½.

Jones Bequest.

This drawing, which, as is shown by the watermark, was made in or after 1797, is after a drawing by J. R. Cozens (*q.v.*). Cozens' original sktech of the subject is in a sketch book belonging to the Duke of Hamilton, photographs of which can be seen in the Library of the Museum. Turner's drawing is reproduced in the *Catalogue of the Jones Collection*, Part III., 1923, Plate 15.

CLASSIC VIGNETTE.

583-1882.

7½ by 5¼.

Jones Bequest.

Reproduced in the *Catalogue of the Jones Collection*, Part III., 1923, Plate 15.

SOUTH VIEW OF SALISBURY CATHEDRAL FROM THE CLOISTER.
(*Fig. 26.*)

502-1883.

26¾ by 19½. Signed.

Formerly the property of Sir Henry Hoare, Bart.

Turner executed in 1796-97 a set of drawings of Salisbury Cathedral to illustrate a book on Wiltshire by Sir Richard Colt Hoare, but the book never appeared. This drawing and No. 503-1883 below belonged to the set; photographs of six others can be seen in the Library of the Museum.

ENTRANCE TO THE CHAPTER HOUSE, SALISBURY CATHEDRAL.

503-1883.

26 by 20.

Formerly the property of Sir Henry Hoare, Bart. *See note at 502-1883 above.*

ON THE THAMES.

208-1887.

8¾ by 14.

LYONS.

97-1900.

9½ by 12.

Vaughan Bequest.

Reproduced as an official picture postcard.

A BRIDGE OVER THE USK.

978-1900.

16¼ by 24¾.

Vaughan Bequest.

Formerly the property of a Mr. Harvey.

LAKE OF LUCERNE. A sketch.

979-1900.

18 by 23¼.

In circulation. Vaughan Bequest.

LAKE OF BRIENZ (?).

980-1900.

14½ by 21¼.

Vaughan Bequest.

Reproduced facing p. 18 of the Hon. Neville Lytton's *Water-Colour*, 1911.

- A VALLEY IN SWITZERLAND. A sketch. 18 by 23 $\frac{3}{4}$. 981-1900.
In circulation. Vaughan Bequest.
- BABYLON. After a sketch by Sir R. Ker Porter. 5 $\frac{1}{2}$ by 8. 982-1900.
Vaughan Bequest.
See Ruskin's Modern Painters, Vol. I. (Part II., Section 3).
 Engraved (1834) in Finden's *Illustrations of the Bible*.
 Reproduced facing p. 228 of E. B. Lintott's *Art of Water Colour Painting*, 1926.
- BOATS WITH FISHERMEN. 6 $\frac{1}{4}$ by 9. 1723-1900.
In circulation. Ashbee Bequest.
 The ascription to Turner appears doubtful.
- LINCOLN. 9 $\frac{1}{2}$ by 12 $\frac{5}{8}$. 1737-1900.
In circulation. Ashbee Bequest.
 In the opinion of Mr. A. J. Finberg, this drawing is not by Turner but perhaps by E. Dayes (*q.v.*).
- WREXHAM, DENBIGHSHIRE. 9 $\frac{1}{8}$ by 12 $\frac{5}{8}$. 1923-1900.
Ashbee Bequest.
- PEMBURY MILL, NEAR TUNBRIDGE WELLS. 8 by 10 $\frac{7}{8}$. Signed. 1160-1901.
In circulation.
- ON THE RHINE (WITH ANOTHER STUDY AT THE BACK). 6 $\frac{3}{4}$ by 9 $\frac{1}{4}$. F. 103.
Forster Bequest.
- BAY OF SPEZIA. 7 $\frac{7}{8}$ by 11 $\frac{5}{8}$. 1482-1869.
In circulation. Townshend Bequest.
 The ascription to Turner is more than doubtful.
- CASTLE OF S. ANGELO, ROME. 9 $\frac{1}{4}$ by 11 $\frac{3}{8}$. 1636-1888.
Attributed to Turner. In circulation.
- THE SOUTH GATE AND OLD GAOL, SOUTHAMPTON. 8 $\frac{1}{4}$ by 11 $\frac{1}{4}$. 1803-1888.
Attributed to Turner.
Bequeathed by Arthur Ditchfield, Esq.
 Formerly called "Old Buildings, Riverside, Lambeth." For a drawing by Girtin of the same subject, see No. 1916-1900, p. 232.
- MOUNTAINOUS LANDSCAPE. 13 $\frac{7}{8}$ by 20 $\frac{3}{4}$. 124-1894.
 Unfinished. *Attributed to Turner.*
In circulation. Given by J. E. Taylor, Esq.
- MOUNTAINOUS LANDSCAPE. 14 $\frac{1}{8}$ by 20. 125-1894.
 Unfinished. *Attributed to Turner.*
In circulation. Given by J. E. Taylor, Esq.
- NEWARK CASTLE, NOTTINGHAMSHIRE. 7 $\frac{1}{2}$ by 9 $\frac{1}{4}$. 1596-1901.
Attributed to Turner. In circulation.

- VIEW FROM ABOVE THE TOWN OF SALERNO. D. 959.
 $6\frac{1}{2}$ by 9. *Attributed to Turner.* *Dyce Bequest.*
- BRIDGNORTH. D. 962.
 $9\frac{1}{2}$ by $10\frac{5}{8}$. *Attributed to Turner.* *Dyce Bequest.*
- EAST CLIFF HOUSE, RAMSGATE, THE RESIDENCE OF MARQUIS WELLESLEY. D. 963.
 $8\frac{1}{2}$ by $11\frac{3}{4}$. *Dyce Bequest.*
Formerly attributed to Turner; now thought to be probably by Edward Hawke Locker (q.v.).
- LANDSCAPE. *After Turner. See under BRABAZON.* P. 32-1920.

The Dyce Collection also contains three drawings in Indian ink *attributed to Turner.*

Water Colour Drawings by J. M. W. Turner, R.A., lent by The National Gallery.

The dates are taken from Mr. A. J. Finberg's inventory of the drawings by Turner which belong to the National Gallery.

- AN IRON FOUNDRY. XXXIII. B.
 $9\frac{1}{4}$ by $13\frac{5}{8}$. Painted about 1796-97.
- A GRAVEL PIT: WORKMEN LUNCHING. XXXIII. E.
 $17\frac{1}{8}$ by $14\frac{1}{4}$. Painted about 1796-97.
- MOONLIGHT ON SEA. XXXIII. N.
 Sight measure, 5 by $7\frac{3}{4}$. Painted about 1796-97.
- RIVER GORGE AND CASTLE. XXXIII. H.
 Sight measure, $17\frac{5}{8}$ by $28\frac{5}{8}$. Date about 1796-97.
- OLD BUILDINGS. XXXIII. V.
 Sight measure, $5\frac{3}{8}$ by $8\frac{1}{8}$. Date about 1796-97. *In circulation.*
- A LANDSCAPE: SUNSET. XXXVIII. 90.
 Sight measure, $8\frac{5}{8}$ by $12\frac{7}{8}$. Date about 1798. *In circulation.*
- GREAT END AND SCAWFELL PIKE. LX(A). C.
 Sight measure, $21\frac{3}{8}$ by $29\frac{5}{8}$. Painted in 1801.
- ST. AGATHA'S (EASBY) ABBEY, WITH CATTLE. LXX. H.
 Sight measure, 16 by $21\frac{1}{2}$. Painted about 1800-02.
- NEAR GRENOBLE. LXXIV. 13.
 Sight measure, $10\frac{5}{8}$ by $8\frac{1}{8}$. Chalk and pencil. Drawn in 1802.
- SCENE IN LANCASHIRE OR NORTH WALES. CIII. 22.
 Sight measure, $8\frac{9}{16}$ by $11\frac{3}{8}$. Date about 1808. *In circulation.*

VALE OF PICKERING, YORKSHIRE, WITH HUNTSMEN. CXXI. Q.
Sight measure, $7\frac{3}{16}$ by $9\frac{3}{16}$. Painted about 1802-10.

In circulation.

BRIDGE, WITH RUINED CASTLE ON A HILL BEYOND. CXXI. Y.
Sight measure, $25\frac{1}{4}$ by $33\frac{1}{16}$. Date about 1802-10.

ROMAN CAMPAGNA : THE TIBER FROM CASTEL GIUBELIO.
CLXXXVII. 35.
Sight measure, $9\frac{7}{8}$ by $15\frac{7}{16}$. Painted in 1819.

IVY BRIDGE. CCVIII. X.
Sight measure, $10\frac{1}{2}$ by $15\frac{5}{8}$.
Engraved in 1816 ; published in *The Rivers of Devon*, 1821.

TRARBACH ON THE MOSELLE. CCXXI. A.
Sight measure, $5\frac{1}{8}$ by $6\frac{7}{8}$. Painted about 1826.

LIBRARY, PETWORTH HOUSE. CCXLIV. 20.
Sight measure, $5\frac{1}{4}$ by $7\frac{1}{4}$. Date about 1830.
Reproduced facing p. 229 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

LADIES' DRAWING ROOM, PETWORTH HOUSE. CCXLIV. 32.
Sight measure, $5\frac{1}{4}$ by $7\frac{1}{4}$. Date about 1830. *In circulation.*

SAUMUR. CCLIX. 201.
Sight measure, $4\frac{9}{16}$ by $6\frac{1}{2}$. Painted about 1826-33.
Reproduced facing p. 227 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

MONT JEAN. CCLIX. 202.
Sight measure, $5\frac{1}{16}$ by $7\frac{3}{16}$. Painted about 1826-33.

STUDY FOR A "KEEPSAKE" DRAWING. CCLIX. 203.
Sight measure, $4\frac{9}{16}$ by $6\frac{1}{2}$. Painted about 1826-33.

A FRENCH DILIGENCE. CCLIX. 219.
Sight measure, $5\frac{3}{16}$ by $7\frac{1}{8}$. Date about 1830.

RIVER SCENE. CCLXIII. 317.
Sight measure, 5 by $8\frac{7}{16}$. Painted between 1826 and 1833.

SCHLOSS ELTZ ON THE MOSELLE. CCXCII. 8.
Sight measure, $5\frac{5}{16}$ by $7\frac{3}{8}$. Painted about 1834.

CASTLE ON MOUNTAIN. CCXCII. 10.
Sight measure, $5\frac{3}{16}$ by $7\frac{3}{16}$. Painted about 1834.

CRIMSON FORTRESS. CCXCII. 67.
Sight measure, $5\frac{1}{8}$ by $7\frac{1}{8}$. Painted about 1834.

ST. MARK'S AND THE DUCAL PALACE, VENICE. CCCXVI. 35.
Sight measure, $9\frac{3}{4}$ by 12. Painted between 1837 and 1841.

GRAND CANAL AND CAMPANILE, VENICE. CCCXVI. 38.
Sight measure, $8\frac{1}{2}$ by $11\frac{3}{8}$. Painted between 1837 and 1841.

- A HILL TOWN : MOONLIGHT. CCCXXXII. 33.
Sight measure, $8\frac{1}{10}$ by $10\frac{1}{10}$. Painted about 1841.
- MONT PILATUS. CCCXXXII. 34.
Sight measure, $8\frac{1}{10}$ by $10\frac{1}{10}$. Painted about 1841.
- LAUSANNE. CCCXXXIV. 8.
Sight measure, 9 by 13. Painted about 1841.
- BRIDGE NEAR BELLINZONA. CCCXXXVI. 13.
Sight measure, $8\frac{1}{10}$ by $12\frac{7}{10}$. Painted about 1841.
- SWISS SCENE. CCCXL. 1.
Sight measure, $8\frac{3}{10}$ by $10\frac{7}{10}$. Painted about 1841.
- RIVER AND BRIDGE, RATISBON (?). CCCLXIV. 316.
Sight measure, $9\frac{3}{8}$ by $11\frac{5}{10}$. Painted after about 1830.
- EHRENBREITSTEIN. CCCLXIV. 346.
Sight measure. $8\frac{7}{8}$ by $11\frac{3}{8}$. Painted after about 1830.

TURNER, William.

Known as "Turner of Oxford"; was born at Blackbourton, Oxfordshire, on the 12th November 1789. His father dying while he was young, an uncle, seeing his love for art, sent him to London, and placed him with John Varley (*q.v.*), with whom he did well. In 1808 he was elected successively Associate and Member of the Old Water Colour Society. About 1811 he settled at Oxford as a teacher, finding pupils in the University and among the neighbouring families. Though living chiefly at that town, he visited Wales and Scotland, and painted subjects sketched on these tours as well as the scenery of the neighbourhood of Oxford and other parts of England. He exhibited from 1807 to 1862, chiefly at the Old Water Colour Society, but also at the Royal Academy, British Institution and Suffolk Street. He died on the 7th August 1862, and was buried at Shipton-on-Cherwell.

- KINGLY BOTTOM, SUSSEX. 546.
 $21\frac{1}{4}$ by $29\frac{7}{8}$. *Ellison Gift.*
- SHANKLIN, ISLE OF WIGHT. A shepherd and his flock.
1131-1886.
 $24\frac{5}{8}$ by $30\frac{1}{4}$. Signed. *Dixon Bequest (Bethnal Green Museum).*
Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate IX.
- ORIEL COLLEGE, OXFORD, WITH ST. MARY'S CHURCH IN THE DISTANCE. 1738-1900.
 13 by $10\frac{1}{4}$. *Ashbee Bequest.*

LOCH ESTELTRE(E), ROSS-SHIRE. P. 30-1922.

9 $\frac{3}{4}$ by 14 $\frac{5}{8}$. In *E.I.D.* Given by Henry Archer Bowler, Esq.

Sold at Christie's with the artist's remaining works as part of Lot 75, March 1863.

The Department of E.I.D. contains some chalk drawings and a sepia landscape by William Turner.

TURNER, The Rev. W. H.

INTERIOR OF THE LADY CHAPEL, WELLS CATHEDRAL.

E. 599-1918.

7 $\frac{5}{8}$ by 5 $\frac{5}{8}$. Signed, and dated 1840.

In *E.I.D.* Given by A. F. Kendrick, Esq., B.A.

TYNDALE, Walter, R.I.

INTERIOR OF THE FRANCISCAN CHURCH AT ROTENBURG, with the tomb of Hans and Margarethe von Beulnsdorf.

P. 80-1920.

20 $\frac{1}{2}$ by 14 $\frac{1}{2}$. Signed.

Given by the artist.

UNDERWOOD, Thomas Richard.

No information is available as to his birth or parentage. He had private means, and was a tolerable chemist and geologist. He exhibited landscapes at the Royal Academy, 1789-1801. He was one of the young artists who studied at Dr. Monro's, and in 1799 was a member of a society of young painters who met at 16 Great Newport Street (*see* No. 477-1883 under Francia). When very young he married a Drury Lane dancer, from whom he soon separated. He is stated to have been a draughtsman to the Society of Antiquaries. He was in Paris in 1802 and was made a civil prisoner in France, on his way back from Italy, in 1803. With the exception of short visits to England, he spent the remainder of his life in France, and died at Auteuil in 1836.

QUEEN ELEANOR'S CROSS, WALTHAM CROSS, HERTS.

(Fig. 37.)

407-1885.

10 by 7 $\frac{1}{4}$. Inscribed at back *T. R. Underwood Jan^r. 1793/14*

Probably by Underwood. Formerly attributed to T. Malton, jun. Reproduced facing p. 30 of *Earlier English Water Colour Painters*, 1890, by C. Monkhouse, who gives a critique of the drawing on p. 31. A similar drawing by T. R. Underwood was aquatinted by G. J. Parkyns, 1791, in Part III. of J. C. Barrow's *Picturesque Views of Churches, etc.*; it was apparently taken from a slightly different point of view from No. 407-1885.

UPHAM, John William.

Born at Offwell, near Honiton, in 1772; drew views of various parts of Devonshire and Dorsetshire; also worked

in North Wales and Switzerland; resided at Weymouth and published many engravings of the surrounding district; exhibited, chiefly at the Royal Academy, from 1801 to 1812. Died on the 5th January 1828, and was buried at Wyke Regis.

BINCOMBE CHURCH, NEAR DORCHESTER. D. 144–1906.
9¼ by 13¾. Signed, and dated 1819.

PRESTON CHURCH, NEAR WEYMOUTH. D. 145–1906.
9¼ by 13¾. Signed, and dated 1819.

UPHAM, M.

A HOOPOE. The bird is cut out and pasted on another sheet of paper, on which a landscape background is painted. E. 55–1922.

13½ by 9½. Signed, and dated 1814.

In E.I.D. Given by H. Stuart Thompson, Esq.

UWINS, Thomas, R.A.

Born at Pentonville, London, on the 24th February 1782; was originally trained as an engraver, but quitting this profession he entered the Royal Academy Schools in 1798 and took up the designing of book illustrations. He became an Associate of the Old Water Colour Society in 1809, a Member in 1810 and Secretary in 1813, but resigned his membership a few years later. In 1814 he visited France, and subsequently spent several years in Italy, where he collected materials for his best-known works. On his return Uwins chiefly painted Italian scenes in oils, which became very popular. He was elected A.R.A. in 1833 and R.A. in 1838, and was Librarian to the Royal Academy from 1844 to 1855. In 1845 he was appointed Surveyor of the Royal Pictures, and in 1847 Keeper of the National Gallery. He resigned the two latter offices in 1855, and died on the 26th August 1857, at Staines, where his remains were interred.

The Library of the Museum contains an original manuscript letter by Uwins in a volume relating to the Associated Artists.

NOURJAHAD AWAKING FROM HIS TWENTY YEARS' TRANCE.—
Mrs. Sheridan's *Nourjahad*. 458.

3 by 2½. Book illustration. Signed on the mount.

In circulation.

CALYPSO TELLING ULYSSES HE MUST DEPART.—Homer,
Odyssey, Book v. 459.

3 by 2½. Book illustration. Signed on the back.
In circulation.

CHARLES XII. DEFENDING HIS HOUSE AT BENDER FROM THE
TURKS.—*See* Voltaire, *Histoire de Charles XII.*, Book VI. 460.

3 by 2. Book illustration. Signed on the back of the mount.
In circulation.

HERCULES WITH THE DISTAFF.—Ovid, *Ars Amoris*, Book II.,
lines 217-221. 461.

3 by 2. Book illustration. Signed on the back.
In circulation.

DOÑA MENCIA DE MORQUERA RECOVERS CONSCIOUSNESS
AFTER HER CAPTURE BY THE ROBBERS.—Le Sage, *Gil
Blas*, Book I., chapter x. 462.

3 by 2. Book illustration. Signed on the back of the mount.
In circulation.

DON QUIXOTE AND DOÑA RODRIGUEZ, THE DUENNA OF
THE DUCHESS.—Cervantes, *Don Quixote*, Part II.,
chapter xlviii. 463.

5 by 4. Book illustration. Signed. *In circulation.*

THE HOP GATHERER. 260-1876.

13 by 10½. *Given by Samuel Redgrave, Esq.*

Painted in 1813. An engraving of this drawing by Finden
was published by Ackermann in 1818.

HAYMAKERS AT DINNER. 3027-1876.

18½ by 27½. Signed. *William Smith Bequest.*

Probably exhibited at the Old Water Colour Society, 1812.

CORONATION OF GEORGE IV., JULY 19, 1821. Sir John
Thomas Thorp, Lord Mayor of London. 74-1878.

12¾ by 9¼. *In E.I.D.*

The Department of E.I.D. contains some pencil drawings
by Uwins, and two of his chalk drawings (Nos. 89 and 90).

VACHER, Charles.

Born on the 22nd June 1818, in Parliament Street, West-
minster, a brother of T. B. Vacher (*q.v.*). Exhibited from
1838 to 1881 chiefly at the New Water Colour Society (now
the Royal Institute), of which he became an Associate in
1846 and a Member in 1850, but also at the Royal Academy
and elsewhere. Went to Italy in 1839, studied for some
years at Rome and travelled in Sicily, Algeria and Egypt,

where he made many sketches. He died at The Boltons, South Kensington, on the 21st July 1883.

BAY OF NAPLES, WITH VESUVIUS IN THE DISTANCE. From near the Palace of Queen Giovanna. 979-1883.

32 by 59. Signed, and dated 1860.

Bequeathed by the painter.

VIEWS OF THE INTERIOR OF ST MARK'S, VENICE.

A.L. 9256.1, A.L. 9243, and D. 2000-1885.

Various sizes.

In E.I.D.

CYPRESSES AT THE VILLA D'ESTE, TIVOLI.

A.L. 9300f.

14 $\frac{3}{10}$ by 10. Dated 1840.

In E.I.D.

ITALIAN BOATS.

A.L. 9302.1, 2, 3, 4.

Various sizes.

In E.I.D.

THE TEMPLES OF VESPASIAN AND SATURN, AND THE ARCH OF SEPTIMIUS SEVERUS, ROME. D. 2001-1885.

14 $\frac{1}{4}$ by 17 $\frac{1}{2}$.

In E.I.D.

VIEWS IN EGYPT.

D. 755-1886 and D. 655 to 657-1887.

Various sizes. Dated 1863.

In E.I.D.

VIEW ON THE ROMAN CAMPAGNA.

D. 350-1888.

21 $\frac{3}{8}$ by 9 $\frac{3}{4}$.

In E.I.D.

ORIENTAL SCENE.

D. 351-1888.

3 $\frac{1}{10}$ by 9.

In E.I.D.

VIEW ON THE THAMES.

D. 496-1889.

4 $\frac{7}{10}$ by 13 $\frac{1}{8}$.

In E.I.D.

THE LAKE OF GENEVA.

D. 1338-1889.

9 $\frac{1}{8}$ by 19 $\frac{3}{4}$.

In E.I.D.

EGYPTIAN WELL HEAD.

D. 1339-1889.

7 $\frac{3}{4}$ by 18 $\frac{1}{2}$.

In E.I.D.

ROAD TO BEIR MANDRIES.

D. 1340-1889.

12 $\frac{7}{10}$ by 18 $\frac{1}{2}$.

In E.I.D.

MOUNTAIN SCENE.

D. 1341-1889.

5 $\frac{1}{4}$ by 19 $\frac{1}{2}$.

In E.I.D.

MOUNTAINS AND LAKE.

D. 1342-1889.

11 $\frac{3}{8}$ by 18 $\frac{5}{8}$.

In E.I.D.

CAIRO.

D. 1342a-1889.

5 $\frac{5}{8}$ by 19 $\frac{1}{2}$. Signed, and dated 1863.

In E.I.D.

RUINS NEAR ROME.

D. 1907-1889.

9 $\frac{1}{4}$ by 12 $\frac{7}{10}$.

In E.I.D.

MOSES' WELL.

D. 242-1890.

7 by 19 $\frac{3}{4}$.

In E.I.D.

INTERIOR OF THE CAPELLA PALATINA, PALERMO.

D. 1465-1898.

18 $\frac{5}{16}$ by 14 $\frac{1}{8}$. Dated 1841.*In E.I.D.*

FOUNTAIN AT PALERMO.

D. 1921-1908.

14 $\frac{1}{2}$ by 20. Signed, and dated 1842.*In E.I.D.**Given by Sydney Vacher, Esq.*

PLACE NÉGRIER, CONSTANTINE.

E. 2313-1918.

7 $\frac{3}{8}$ by 18. Pencil and water colour.

On the back : Sketch of a street, etc., in Constantine.

In E.I.D. Given by Sydney Vacher, Esq.

MOORISH BUILDINGS.

E. 2314-1918.

13 $\frac{1}{2}$ by 16 $\frac{1}{2}$. Pencil and water colour.*In E.I.D. Given by Sydney Vacher, Esq.*

A MOORISH BAZAAR.

E. 2315-1918.

21 $\frac{1}{8}$ by 16 $\frac{7}{8}$.*In E.I.D. Given by Sydney Vacher, Esq.*

COAST SCENE, WITH CASTLE.

E. 2316-1918.

15 $\frac{3}{4}$ by 20 $\frac{1}{8}$. Pencil and water colour.*In E.I.D. Given by Sydney Vacher, Esq.*

THE CASBAH, ALGIERS.

E. 1201-1920.

14 $\frac{1}{4}$ by 20 $\frac{3}{4}$. Pencil and water colour.

On the back : Another sketch of the Casbah.

In E.I.D. Given by Sydney Vacher, Esq.

VACHER, Thomas Brittain.

Born in 1805, a grandson of Benjamin Vacher of Milton Abbas. For many years he was in business in Parliament Street with his brother George, with whom he founded a charitable trust called the "Vacher Endowments." His hobby was sketching. He died in 1880.

VIEWS IN ENGLAND, WALES, SCOTLAND, IRELAND, BELGIUM, GERMANY, ITALY AND SWITZERLAND.

E. 2248 to 2311-1918.

Water colour, pencil, etc.

In E.I.D. Given by Sydney Vacher, Esq.

VARLEY, Albert Fleetwood.

Eldest son of John Varley (*q.v.*) ; taught drawing. Died at Brompton on the 27th July 1876, aged seventy-two.

LANDSCAPE, WITH LAKE AND MOUNTAINS.

D. 1906-1889.

6 $\frac{3}{4}$ by 9 $\frac{7}{8}$.*In E.I.D.*

VARLEY, Cornelius.

Born at Hackney on the 21st November 1781; was a brother of John Varley (*q.v.*); was placed with his uncle, a maker of scientific instruments, but quitted him about 1800 to join his brother in studying art. He was one of the young artists patronised by Dr. Monro (*q.v.*). In 1807 he became a student of the Royal Academy. From 1803 to 1869 he exhibited at the Royal Academy, the Old Water Colour Society (of which he was Foundation Member), the British Institution and Suffolk Street. He paid several visits to Wales. His pictures were chiefly landscapes with classical architecture and groups of figures. Varley had a good practice as a teacher of drawing in London. He improved the microscope, the camera lucida and the camera obscura, and at the Exhibition of 1851 was awarded a gold medal for the "graphic telescope" he had patented in 1811. He died at Highbury on the 2nd October 1873.

HOUSES IN LITTLE GREENWICH, ALDERSGATE STREET.

483-1872.

13 $\frac{3}{8}$ by 8 $\frac{5}{8}$. Signed at the back. Date about 1804.

AFTER SUNSET: NORTH WALES.

484-1872.

11 $\frac{1}{4}$ by 16. Signed at the back.

ALPINE LANDSCAPE.

194-1874.

10 by 7.

COAST SCENE, MERIONETHSHIRE, WITH HARLECH CASTLE.

201-1890.

10 $\frac{1}{4}$ by 16. Painted in 1804.

Reproduced facing p. 240 of *Water Colour Painting*, 1918, by Alfred W. Rich, who gives a critique of the drawing.

THE MARKET PLACE, ROSS, HEREFORDSHIRE. (*Fig.* 48.)

108-1895.

11 $\frac{5}{8}$ by 18. Signed, and dated 1803.

BEDDGELERT BRIDGE.

P. 53-1924.

11 $\frac{3}{4}$ by 17 $\frac{7}{8}$.

Reproduced facing p. 238 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

VIEW FROM DOLGELLY TOWARDS ARAN BENLLYN. Unfinished.

P. 54-1924.

13 $\frac{3}{8}$ by 20 $\frac{7}{16}$. Signed, and dated 1802 (at the back).

BRIDGE OVER THE RIVER MONNOW, MONMOUTH.

P. 55-1924.

10 $\frac{9}{16}$ by 14 $\frac{1}{2}$. Signed at the back.

RUINS OF KERRY CASTLE.

P. 65-1924.

14 $\frac{5}{8}$ by 21 $\frac{5}{16}$. Signed, and dated 1830.

Painted from a sketch made in 1808.

THE ROWS AT CHESTER. E. 1394-1924.
15 $\frac{7}{8}$ by 23. Signed, and dated 1802. *In E.I.D.*

COTTAGE, WITH WELL AND WOMAN IN FOREGROUND. E. 1395-1924.
16 $\frac{1}{2}$ by 12 $\frac{1}{2}$. Unfinished. *In E.I.D.*

BOAT ON THE THAMES. There are small studies of figures in the upper corners of the drawing. E. 1396-1924.
9 $\frac{7}{8}$ by 13. *In E.I.D.*

MIDDLE ROW, HOLBORN, ABOUT 1804. E. 1397-1924.
12 by 18 $\frac{1}{4}$. Pencil and wash. *In E.I.D.*

PART OF CADER IDRIS AND TAL-Y-LLYN. E. 1398-1924.
10 by 14 $\frac{1}{2}$. Signed, and dated 1803. *In E.I.D.*

The Department of E.I.D. contains other drawings by the above artist.

VARLEY, Edgar John.

Son of Charles S. Varley and grandson of John Varley (*q.v.*). Exhibited from 1861 to 1887, chiefly at Suffolk Street, but also at the Royal Academy, the Institute (now the Royal Institute), and elsewhere. Was curator of the Architectural Museum at Westminster. Died in September 1888.

VIEW FROM GOSPORT: EVENING. 672.
10 $\frac{7}{8}$ by 15 $\frac{3}{8}$. Signed, and dated 1867.
In circulation. Given by the Rev. H. Mitchell.

VARLEY, John.

Born at Hackney on the 17th August 1778. His father, an accomplished man of scientific attainments, discouraged his son's love of art, apprenticed him to a silversmith, and later placed him with a law stationer. Subsequently, however, John Varley obtained employment with a portrait painter in Holborn, and studied under J. C. Barrow, a teacher of drawing, from about 1794. Varley was one of the young artists patronised by Dr. Monro (*q.v.*). After visiting Peterborough with Barrow, he exhibited a view of Peterborough Cathedral in 1798. About this time he paid his first visit to Wales. In 1804 he helped to found the Old Water Colour Society, to whose exhibitions he contributed over seven hundred works. His early style is broad and simple, deriving great freshness from pure tints and facility of treatment. Varley published works on drawing, perspective and astrology, and had a considerable reputation as an art teacher, numbering among his pupils, F. O. Finch,

W. H. Hunt, S. Palmer, Copley Fielding, Turner of Oxford, David Cox, John Linnell, Mulready and W. F. Varley, all of whom are mentioned in this Catalogue; but his life ended in poverty, on the 17th November 1842.

- HARLECH CASTLE, NORTH WALES. 343.
 7 by 10 $\frac{7}{8}$. Signed, and dated 1837. *In circulation.*
 No. A.L. 6787 in the Department of F.I.D. is a copy of No. 343.
- CADER IDRIS, NORTH WALES. 381.
 16 $\frac{3}{4}$ by 41 $\frac{5}{8}$.
 On the back of the piece of paper on which the landscape is painted is a rough pencil sketch of a landscape. On a piece of paper used for backing the drawing is an old manuscript label which reads, *View of Cader Idris | North Wales | by John Varley | No 2 Harris's Place Pantheon | Oxford Street*—
- CONWAY, NORTH WALES. 436.
 10 $\frac{1}{2}$ by 19. Signed. *In circulation.*
- HOLY ISLAND, NORTHUMBERLAND. 437.
 17 $\frac{3}{8}$ by 22 $\frac{3}{8}$. Signed. *In circulation.*
- LANDSCAPE COMPOSITION. 548.
 6 $\frac{3}{8}$ by 18 $\frac{5}{8}$. *Ellison Gift.*
- ROCHESTER CASTLE. 1436-1869.
 5 by 7 $\frac{1}{2}$. *In circulation. Townshend Bequest.*
- TAL-Y-LLYN, NORTH WALES. 1438-1869.
 7 $\frac{1}{2}$ by 11 $\frac{1}{2}$. Signed, and dated 1804.
In circulation. Townshend Bequest.
- RIVER SCENE: CATTLE IN SHALLOWS. 1440-1869.
 9 $\frac{1}{2}$ by 13. *In circulation. Townshend Bequest.*
- MOUNTAIN SCENERY. 1448-1869.
 9 by 14. *Townshend Bequest.*
- LANDSCAPE. 1455-1869.
 8 $\frac{3}{4}$ by 13 $\frac{1}{2}$. Signed, and dated 184(2 ?).
In circulation. Townshend Bequest.
- LANDSCAPE. 1481-1869.
 6 $\frac{1}{2}$ by 13 $\frac{1}{4}$. Signed, and dated 1841.
In circulation. Townshend Bequest.
- LANDSCAPE, WITH ROAD AND TREES. 1497-1869.
 3 $\frac{1}{2}$ by 5 $\frac{1}{8}$. *Townshend Bequest.*
- LANDSCAPE, WITH POND AND TREES. 1498-1869.
 3 $\frac{5}{8}$ by 5 $\frac{1}{4}$. Signed. *Townshend Bequest.*
- LANDSCAPE, WITH POND IN THE FOREGROUND. 1510-1869.
 5 $\frac{1}{2}$ by 10 $\frac{3}{4}$. Signed, and dated 1840. *Townshend Bequest.*

- LANDSCAPE, WITH CASTLE. 1512-1869.
 $3\frac{1}{4}$ by $5\frac{1}{8}$. Signed. *Townshend Bequest.*
- LANDSCAPE, WITH PATH BESIDE A LAKE. 1520-1869.
 $4\frac{1}{2}$ by $9\frac{1}{4}$. Signed, and dated 1840. *Townshend Bequest.*
- PORCH OF ST. MARGARET'S, YORK. 780-1870.
 $10\frac{1}{8}$ by $13\frac{7}{8}$. *Attributed to Varley. In circulation.*
- BEDDGELERT BRIDGE. 1741-1871.
 $18\frac{3}{8}$ by $23\frac{1}{4}$. Signed, and dated 1805. *William Smith Gift.*
 Exhibited at the Old Water Colour Society in 1805.
 Reproduced as Plate V. in the second annual volume of the Old Water Colour Society's Club, 1925.
 A similar drawing was No. 11 at Messrs. Agnew's spring exhibition of water colour drawings in 1912.
 A similar drawing is reproduced in the catalogue of Parts 6 and 7 of the sale of Lord Leverhulme's collection at New York in 1926.
- LOOKING UP THE HIGH STREET, CONWAY. (*Fig. 47.*) 1742-1871.
 $14\frac{3}{8}$ by 20. Signed. *William Smith Gift.*
 Reproduced facing p. 237 of E. B. Lintott's *Art of Water Colour Painting*, 1926.
- LOOKING DOWN THE HIGH STREET, CONWAY. 1743-1871.
 $14\frac{1}{2}$ by $20\frac{5}{8}$. Signed. *William Smith Gift.*
- MOUNTAIN LANDSCAPE. 1055-1873.
 $14\frac{3}{8}$ by $17\frac{3}{4}$. *Ellison Gift.*
- RIVER SCENE: A COMPOSITION. 1056-1873.
 8 by $14\frac{5}{8}$. Signed, and dated 1840. *Ellison Gift.*
- BOLTON ABBEY, YORKSHIRE. 1057-1873.
 $11\frac{1}{4}$ by $23\frac{7}{8}$. Signed, and dated 1842. *Ellison Gift.*
 Reproduced as Plate VII. in the second annual volume of the Old Water Colour Society's Club, 1925.
- POOL AND WOODS AT WOTTON, NEAR DORKING. 1058-1873.
 $14\frac{3}{4}$ by $27\frac{5}{8}$. *Ellison Gift.*
- COTTAGES IN A LANDSCAPE. 46-1876.
 $10\frac{3}{4}$ by 16. Signed.
- ON THE THAMES, MILLBANK. 2953-1876.
 6 by $8\frac{1}{2}$. Signed (at the back). *William Smith Bequest.*
- VIEW IN THE PASS OF LLANBERIS. 2954-1876.
 $10\frac{3}{4}$ by 16. Signed, and dated 1803. *William Smith Bequest.*
 An inscription at the back says the view is taken from near the large fragments of rock in which an old woman lived for some years.

CASTLE AT HOLY ISLAND, AND LINDISFARNE ABBEY.

2955-1876.

9 by 11½. Signed, and dated 1811 (at the back).

William Smith Bequest.

LANDSCAPE, WITH COTTAGE.

2956-1876.

12½ by 18. Unfinished.

William Smith Bequest.

FROGNAL, HAMPSTEAD.

3048-1876.

10¼ by 15½. Signed, and dated 1826. *William Smith Bequest.*

HAY BARGES.

459-1882.

5¾ by 10.

In circulation.

CASTLE OF CHILLON, ON THE LAKE OF GENEVA.

1514-1882.

4¼ by 6.

Given by Sir Edward Denny, Bart.

ILLUSTRATION TO BYRON'S "BRIDE OF ABYDOS." 1515-1882.

" . . . The place of thousand tombs
That shine beneath, while dark above
The sad but living cypress glooms."

Byron, Bride of Abydos, Canto II., 28.

6¼ by 8½.

Given by Sir Edward Denny, Bart.

RIVER SCENE, WITH A CHURCH IN THE BACKGROUND.

1516-1882.

3¼ by 6.

Given by Sir Edward Denny, Bart.

THE BURIAL OF SAUL.

1517-1882.

2½ by 3¾.

Given by Sir Edward Denny, Bart.

LANDSCAPE, WITH MOUNTAINS, LAKE AND BRIDGE.

840-1884.

6¾ by 10¼. Signed.

In circulation.

LANDSCAPE WITH CYPRESS TREES, ETC.: MOUNTAINS IN THE DISTANCE.

1098-1884.

11 by 8½.

TAL-Y-LLYN, WITH CADER IDRIS IN THE BACKGROUND.

1107-1886.

7¼ by 16¼. Signed, and dated 1834.

Dixon Bequest (Bethnal Green Museum).

Reproduced in *Water Colours of the Dixon Bequest*, 1923,
Plate I.

MOEL HEBOG, LOOKING DOWN THE VALE FROM NEAR DINAS EMRYS.

202-1890.

13½ by 17¾.

Reproduced facing p. 206 of *Water Colour Painting*, 1918, by
A. W. Rich, who gives a critique of the drawing; and as an
official picture postcard.

CHEYNE WALK, CHELSEA. (*Fig. 49.*)

176-1894.

13¾ by 19¾. Signed, and dated 1811.

Reproduced in *The Connoisseur*, June 1923, facing p. 74.

- VIEW NEAR WOOLWICH. 297-1900.
9 by 15. Signed, and dated 1837. *In circulation.*
- HARLECH CASTLE. 298-1900.
10 by 14 $\frac{1}{4}$. Signed. *In circulation.*
- LANDSCAPE, WITH HARLECH CASTLE IN THE DISTANCE. 1735-1900.
12 $\frac{3}{8}$ by 17 $\frac{3}{8}$. Signed. *Ashbee Bequest.*
- WALTHAM ABBEY. 1743-1900.
11 $\frac{1}{2}$ by 19 $\frac{1}{2}$. *Ashbee Bequest.*
- RUINS OF THE PRIORY CHURCH, HOLY ISLAND. 1925-1900.
11 by 13 $\frac{1}{2}$. *In circulation. Ashbee Bequest.*
- LAKE SCENE. D. 945.
5 $\frac{1}{2}$ by 7 $\frac{1}{2}$. Signed. *Dyce Bequest.*
- LANDSCAPE, WITH CASTLE, LAKE AND MOUNTAIN. D. 946.
5 by 7 $\frac{1}{2}$. Signed. *Dyce Bequest.*
- COAST SCENE. D. 947.
5 by 7 $\frac{1}{2}$. *Dyce Bequest.*
- LANDSCAPE, WITH COTTAGES, STREAM AND CATTLE. D. 948.
8 $\frac{5}{12}$ by 5 $\frac{1}{2}$. *Dyce Bequest.*
- LAKE SCENE. D. 949.
3 $\frac{1}{2}$ by 5 $\frac{1}{2}$. Signed. *Dyce Bequest.*
- LANDSCAPE. Study of rocks and trees. D. 950.
4 $\frac{1}{2}$ by 10 $\frac{3}{4}$. *Dyce Bequest.*
- LANDSCAPE: SUNRISE. D. 951.
10 by 16 $\frac{1}{2}$. *Dyce Bequest.*
- WELSH VIEW: MOUNTAIN SCENERY. D. 952.
7 $\frac{1}{2}$ by 23 $\frac{1}{2}$. *Dyce Bequest.*
- LANDSCAPE, WITH COTTAGE. D. 953.
8 $\frac{1}{2}$ by 11 $\frac{3}{4}$. *Dyce Bequest.*
- LANDSCAPE. A.L. 5737.
In circulation.
- LANDSCAPE, WITH LAKE AND RUINS. A.L. 5738.
9 $\frac{1}{2}$ by 14 $\frac{3}{4}$. Dated 1812. *In E.I.D.*
- ITALIAN LANDSCAPE: VIEW LOOKING DOWN A ROAD, ROCKS ON LEFT. D. 349-1888.
7 $\frac{1}{4}$ by 10 $\frac{1}{4}$. *In E.I.D.*
- NEAR HANDBOROUGH, OXFORDSHIRE. S.EX. 2-1889.
9 by 14 $\frac{1}{2}$. Signed, and dated 1804. *In circulation.*

- MOUNTAIN LANDSCAPE WITH BRIDGE. S.EX. 3-1889.
 10 $\frac{5}{8}$ by 14 $\frac{5}{8}$. *In circulation.*
- ST. MICHAEL'S MOUNT. P. 48-1919.
 8 $\frac{1}{8}$ by 12 $\frac{7}{8}$. Signed. *Bernard H. Webb Bequest.*
- LANDSCAPE COMPOSITION, WITH AN ANGLER AND TWO FEMALE FIGURES IN THE FOREGROUND. P. 49-1919.
 Oval, 12 $\frac{5}{8}$ by 18 $\frac{3}{8}$. Signed, and dated 1841.
Bernard H. Webb Bequest.
- LANDSCAPE COMPOSITION, WITH SHEEP, CASTLE AND MOUNTAINS. P. 50-1919.
 9 $\frac{1}{2}$ by 18 $\frac{1}{2}$. Signed, and dated 1841.
Bernard H. Webb Bequest.
- SNOWDON. Unfinished. P. 52-1924.
 14 $\frac{7}{8}$ by 18 $\frac{3}{4}$.
 Reproduced facing p. 236 of E. B. Lintott's *Art of Water Colour Painting*, 1926, and in the *Review of the Principal Acquisitions*, 1924, 1926, pl. 17.

Other drawings by Varley are in the Department of E.I.D.

VARLEY, John, jun.

A son of Albert D. Varley and a grandson of John Varley (*q.v.*). Specialises in oriental subjects. Has exhibited landscapes at the Royal Academy, Suffolk Street, the Royal Institute, etc., from 1870.

- VIEW OF MATHERAN. I.S. 10-1894.
 13 $\frac{1}{4}$ by 20 $\frac{1}{2}$. Signed, and dated (18)92.
In the India Museum.
- COPPER ROOF OF A PAVILION IN AGRA FORT. I.S. 11-1894.
 20 $\frac{1}{2}$ by 13 $\frac{1}{2}$. Signed, and dated (18)92.
In the India Museum.
- BAZAAR AT JAIPUR. P. 60-1917.
 21 $\frac{5}{8}$ by 28 $\frac{3}{8}$. Signed, and dated (18)91.
Bequeathed by Henry L. Florence, Esq.
- TEMPLE AT NÁSİK, ON THE GODAVERY. P. 61-1917.
 21 $\frac{1}{8}$ by 28 $\frac{7}{8}$. Signed, and dated (18)91.
Bequeathed by Henry L. Florence, Esq.

VARLEY, William Fleetwood.

Born about 1785; was a younger brother of John Varley (*q.v.*), who instructed him in art. From 1804 to 1818 he exhibited at the Royal Academy. He taught drawing in Cornwall in 1810, and afterwards at Bath and Oxford. At the latter town he was nearly burnt to death by the thought-

less frolics of a party of students, and he never recovered from the shock. He died at Ramsgate on the 2nd February 1856.

SNOWDON, FROM MOEL HEBOG : BEDDGELERT IN THE VALLEY. 699.

17 $\frac{3}{4}$ by 23 $\frac{3}{4}$.

Reproduced facing p. 239 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

CLOUD STUDIES. A.L. 9158a and b.
6 by 13 ; 6 $\frac{1}{4}$ by 9 $\frac{3}{4}$. In E.I.D.

LANDSCAPE, WITH GREEK TEMPLE. A.L. 9158g.
12 $\frac{3}{4}$ by 10. Indian ink. In E.I.D.

LANDSCAPE : MOUNTAIN AND LAKE VIEW. A.L. 9159a.
7 $\frac{1}{4}$ by 9 $\frac{1}{2}$. In E.I.D.

LANDSCAPE AT SUNRISE : ROCK SURMOUNTED WITH CASTLE,
RIVER IN FOREGROUND. A.L. 9159b.
6 $\frac{1}{2}$ by 10 $\frac{1}{4}$. In E.I.D.

LANDSCAPE STUDY : LAKE AND MOUNTAIN SCENERY. A.L. 9160.
8 by 13. In E.I.D.

LAKE, VALLEY, AND MOUNTAIN SCENERY. A.L. 9161.
4 $\frac{1}{2}$ by 10 $\frac{1}{2}$. In E.I.D.

LAKE SCENE, WITH MOUNTAINS AND RUINS. A.L. 9162.
11 $\frac{1}{8}$ by 16 $\frac{1}{2}$. In E.I.D.

BRIDGE AND STREAM. 1437-1869.
5 $\frac{1}{2}$ by 8. Dated 1804. In circulation. Townshend Bequest.

BRIDGE AND STREAM. 1439-1869.
11 by 17. In circulation. Townshend Bequest.

MOUNTAIN STREAM. 1518-1869.
11 $\frac{1}{2}$ by 17 $\frac{3}{4}$. In E.I.D. Townshend Bequest.

ST. MICHAEL'S MOUNT, CORNWALL. 8-1882.
16 $\frac{3}{4}$ by 23 $\frac{1}{2}$. Signed, and dated 1812.

LANDSCAPE. P. 65-1919.
5 $\frac{1}{8}$ by 8 $\frac{1}{2}$. Attributed to W. F. Varley.
Bernard H. Webb Bequest.

The testator apparently considered the drawing as a work of Turner of Oxford (q.v.).

EXETER SEEN FROM ALPHINTON FIELDS, 1796. E. 3941-1919.
7 $\frac{7}{16}$ by 11 $\frac{3}{4}$. In E.I.D. Bernard H. Webb Bequest.

The Department of E.I.D. also contains some studies by W. F. Varley, and a sketch book in which are water colour sketches by him.

VERELST, Simon.

A portrait and flower painter, baptised at The Hague in 1644. In 1666 he was a Member of the Guild at The Hague, and about 1669 came to London. His portraits, generally surrounded with garlands of flowers and fruit, became very popular. He was always vain, and success and flattery are alleged to have turned his head. He was placed in an asylum, but recovered his reason a few years before his death, which occurred in London in 1721.

FLOWER PIECES.

263 to 267—1876.

Various sizes. About 6 by 8.

*In E.I.D.***VICKERS, Alfred.**

A self-taught landscape painter, born at Newington, Surrey, in 1786. Studied the works of Dutch painters. Exhibited at the Royal Academy, British Institution and Society of British Artists, 1828-68. Died in 1868.

VIEW ON THE ISIS, NEAR OXFORD.

D. 207—1890.

4 $\frac{1}{2}$ by 8 $\frac{1}{2}$. Signed, and dated 1830.*In E.I.D.***VICKERS, Alfred Gomersal.**

Born at Lambeth in April 1810; was a son and pupil of Alfred Vickers (*q.v.*). He exhibited works both in oils and water colours from 1827 to 1837 at the Royal Academy, British Institution and Society of British Artists. The Society of Arts awarded him a gold medal in 1828. In 1883 he was commissioned by Charles Heath to make drawings in Russia for the *Annals*. Vickers married a sister of Henry Liversidge (*q.v.*) of Manchester. His promising career was cut short by his death at Pentonville, Islington, on the 12th January 1837.

COAST SCENE.

593.

8 $\frac{1}{2}$ by 14 $\frac{1}{2}$.*Given by H. Vaughan, Esq.***RIVER SCENE.**

1488—1869.

5 $\frac{3}{4}$ by 8 $\frac{5}{8}$.*In circulation. Townshend Bequest.***CHURCH DOOR, BAKEWELL.**

1514—1869.

10 $\frac{3}{8}$ by 8 $\frac{1}{2}$.*Townshend Bequest.***THE ZEUGHAUS, DANZIG.**

196—1883.

14 $\frac{1}{2}$ by 9 $\frac{5}{8}$.**IN THE HARBOUR, BOULOGNE. (*Fig. 87.*)**

52—1896.

7 by 9 $\frac{7}{8}$.*In circulation.*

RIVER SCENE. 61-1896.
6 $\frac{1}{4}$ by 10 $\frac{1}{4}$. *In circulation.*

STREET SCENE. 62-1896.
13 $\frac{3}{4}$ by 9 $\frac{5}{8}$. Signed, and dated 1833.

THE CATHEDRAL OF VASSILI BLAGENNOI, MOSCOW. A.L. 5742.
12 $\frac{7}{8}$ by 9 $\frac{1}{2}$. *In circulation.*
Engraved on p. 188 of *Heath's Picturesque Annual*, 1836.

A POLISH VILLAGE. D. 211-1890.
5 $\frac{7}{8}$ by 8 $\frac{5}{8}$. On paper of 1833. *In E.I.D.*

STREET SCENE. E. 3371-1922.
5 $\frac{7}{8}$ by 5 $\frac{5}{8}$. Pencil and water colour. Signed.
In E.I.D. Given by Douglas Eyre, Esq.

The Department of E.I.D. also contains some pencil drawings of Polish scenes by A. G. Vickers.

VIGERS, A. F.

VIEW OF ST. ALBANS CATHEDRAL FROM THE SOUTH-EAST.
E. 1826-1917.
10 by 14. Signed, and dated 1880.
In E.I.D. Given by the artist.

VIVARÈS, François.

Born on the 11th July 1709, near Montpellier. He was apprenticed to a tailor, but taught himself drawing and etching, came to London about 1727, and subsequently studied under J. B. Chatelain (*q.v.*). He gradually became distinguished as a landscape engraver. He exhibited in 1766 and 1768 with the Incorporated Society of Artists, of which he was a Member. Vivarès married three times, and had thirty-one children. He died in Great Newport Street, London, in November 1780, and was buried in Paddington Churchyard.

LANDSCAPE WITH WATERFALL. 75-1894.
9 $\frac{3}{4}$ by 13 $\frac{1}{4}$. *Given by J. E. Taylor, Esq.*

The Department of E.I.D. contains fourteen chalk drawings by Vivarès.

VON HOLST, Theodor M. *See under Holst.*

VOSPER, Sydney Curnow, R.W.S.

A BRETON INTERIOR. P. 10-1922.
8 $\frac{1}{16}$ by 10 $\frac{7}{8}$. Signed. *Given by the artist.*

VOYSEY, C.**PORTRAIT OF A MAN.****E. 299-1913.**

6½ by 4¾. Pencil and water colour. Signed, and dated 1880.

*In E.I.D. Given by the artist.***WAGEMAN, Thomas Charles.**

Born about 1787. Painted portraits in water colours, chiefly of eminent actors and actresses. Exhibited at the Royal Academy, the British Institution, Suffolk Street and the New Water Colour Society (now the Royal Institute) from 1816 to 1857; was a Member of the last-named society in 1831-32. Was appointed portrait painter to the King of Holland. Died on the 20th June 1863.

A WOOD, WITH GROUP OF FIGURES.**1292-1871.**

10 by 14½.

JOHN FAWCETT (1768-1837), ACTOR AND DRAMATIST, AS "AUTOLYCUS," in Shakespeare's *Winter's Tale*. 24-1874.

15½ by 11. Signed, and dated 1828 (at the back).

THOMAS STOTHARD, R.A. (1755-1834), PAINTER AND BOOK ILLUSTRATOR.

F. 104.

7¾ by 5¾. Signed.

Forster Bequest.

The Department of E.I.D. contains a pencil portrait by Wageman.

WAGEMAN, jun.

Perhaps Michael Angelo Wageman, who exhibited at the Royal Academy and British Institution, 1855-79.

CATTLE, WITH FIGURES.**1293-1871.**

11½ by 16¾.

WAINEWRIGHT, Thomas Francis, and PEARSON.

T. F. Wainewright exhibited from 1831 to 1883, chiefly at Suffolk Street, but also at the Royal Academy and British Institution. He is believed to have emigrated to Boston.

LANDSCAPE, WITH SHEEP ON A SLOPE.**1197-1886.**

15½ by 28¼. Signed by Wainewright, and dated 1861.

*Dixon Bequest (Bethnal Green Museum).***WAITE, Robert Thorne, R.W.S.****HAYMAKING.****1092-1886.**10¾ by 19¾. Signed. *Dixon Bequest (Bethnal Green Museum).*

CALLING THE CATTLE HOME. 1216-1886.

22½ by 35¾. Signed, and dated 1876.

Dixon Bequest (Bethnal Green Museum).

Reproduced in *Water Colours in the Dixon Bequest*, 1923, Plate XXIV.

WINCHELSEA MARSHES, WITH GROUPS OF HAYMAKERS.

1222-1886.

11½ by 35¾. Signed.

Dixon Bequest (Bethnal Green Museum).

PLOUGHING IN SUSSEX.

1733-1900.

10¾ by 28¼. Signed.

Ashbee Bequest.

Reproduced in Sir W. Armstrong's *Art in Great Britain and Ireland*, 1909, p. 266.

"WHAT'S O'CLOCK?"

A.L. 5816.

9½ by 12¾. Signed.

In circulation.

WALKER, C.

SOUTHEND PIER DURING THE NAVAL REVIEW, 1909.

E. 3415-1920.

4½ by 5½. Signed, and dated 1909.

In E.I.D. Given by the artist.

Exhibited at the Royal Academy in 1911, and at the Liverpool Autumn Exhibition in 1912.

WALKER, Edmund.

Died in 1882. Perhaps identical with a flower painter, Edmund Walker, who exhibited at the Royal Academy, 1836-49.

INTERIOR OF THE GREAT EXHIBITION OF 1851. 1109-1901.

26¼ by 38½.

Bethnal Green Museum.

INTERIOR OF THE INTERNATIONAL EXHIBITION OF 1862.

1110-1901.

30 by 41¼.

Bethnal Green Museum.

EXTERIOR OF THE INTERNATIONAL EXHIBITION OF 1862.

1111-1901.

15¾ by 48½.

Bethnal Green Museum.

WALKER, Frederick, A.R.A.

Born in Marylebone on the 26th May 1840; was the son of an artistic designer of jewellery; attended the North London Collegiate School, Camden Town, where his incessant sketching showed his artistic bent. He was placed with an architect and surveyor named Baker, but soon left him to study the antique at the British Museum and to attend

Leigh's Life School in Newman Street. About 1855 he became a student of the Royal Academy, and was subsequently employed by J. W. Whympster (*q.v.*). Before long Walker acquired a reputation as a designer of illustrations; he drew for the *Cornhill Magazine*, *Once a Week*, *Good Words*, *A Round of Days*, *Wayside Posies*, and many other publications. From 1863 he exhibited at the Royal Academy and Old Water Colour Society, becoming an Associate of the latter Society in 1864 and a Member in 1866; he was elected A.R.A. in 1871. Walker's work, with its simplicity, truth, and pathos of sentiment, had a great influence on contemporary art. Attacked by consumption, he went to Algeria, but derived no permanent benefit therefrom. He died on the 4th June 1875, at St. Fillan's, Perthshire, and was buried at Cookham, Berkshire, where a medallion was placed in the church.

RAINY DAY AT BISHAM, BERKS.

37-1892.

4½ by 10. Signed.

This or a similar drawing belonged in 1876 to Mr. D. P. Sellar.

Reproduced on p. 175 of *The English Water Colour Painters*, 1905, by A. J. Finberg; and in colour facing p. 132 of H. M. Cundall's *History of Water Colour Painting*, 1908.

SPRING. (*Fig. 107.*)

P. 2-1911.

24½ by 19¾. Signed, and dated 1864.

Given by the executors of the late Sir William Agnew, Bart., in fulfilment of his wishes.

Exhibited at the Old Water Colour Society, 1864 (No. 92); purchased by Mr. (afterwards Sir) William Agnew from the artist; lent by Mr. William Leech to an exhibition of works of Frederick Walker at Mr. Deschamps' Gallery, 168 New Bond Street, in January-February 1876 (No. 49); lent by Mr. Leech to the Art Treasures Exhibition held at the Royal Institution, Manchester, in 1878; bought by Mr. (afterwards Sir) William Agnew at Christie's, 21st May 1887 (Lot 92), for £2000; lent by him to the winter exhibitions at the Royal Academy in 1891 and 1901; exhibited at Messrs. Thos. Agnew and Sons' spring exhibition of water colours in 1911 (No. 95). A pencil study for "Spring" was sold at the above sale in 1887.

Reproduced in *Life and Letters of Frederick Walker*, by J. G. Marks, 1896, facing p. 48; in *Frederick Walker and His Works*, by (Sir) Claude Phillips, 1894, p. 29; in the *Review of the Principal Acquisitions*, 1911, facing p. 46; facing p. 250 of *The Art of Water Colour Painting*, 1926, by E. B. Iintott; and as an official picture postcard.

AUTUMN.

P. 3-1911.

Sight measure, 24¼ by 19⅝. Signed, and dated 1865.

Given by the executors of the late Sir William Agnew, Bart., in fulfilment of his wishes.

Exhibited at the Old Water Colour Society, 1865 (No. 62); lent by Mr. William Leech to an exhibition of works of Frederick

Walker at Mr. Deschamps' Gallery, 168 New Bond Street, in January-February 1876 (No. 58); lent by Mr. Leech to the Art Treasures Exhibition held at the Royal Institution, Manchester, in 1878; bought by Mr. (afterwards Sir) William Agnew at Christie's, 21st May 1887 (Lot 94), for £1050, and lent by him to the winter exhibitions at the Royal Academy in 1891 and 1901; exhibited at Messrs. Thos. Agnew and Sons' spring exhibition of water colours in 1911 (No. 84).

Reproduced in *Frederick Walker*, by Clementina Black, p. 79; *Frederick Walker and His Works*, by (Sir) Claude Phillips, 1894, p. 31; *Life and Letters of Frederick Walker*, by J. G. Marks, 1896, p. 65; and the *Art Journal*, 1899, p. 29.

The Department of E.I.D. contains a drawing on wood by Frederick Walker.

WALKER, George.

Exhibited landscapes at the Royal Academy, 1792-95. Many of his works were engraved by W. Byrne. Walker is said to have died about 1795.

DEPTFORD, WITH SHIPPING.

1729-1871.

15½ by 20½.

William Smith Gift.

WALKER, Hirst, R.B.A.

XAVIER: POOLS OF THE HOLY FAMILY.

P. 54-1922.

14½ by 21. Signed.

Given by the artist.

Exhibited at the Royal Academy, 1922 (No. 702).

XAVIER.

P. 55-1922.

13⁵/₁₆ by 21. Signed.

Given by the artist.

Exhibited at the Royal Academy, 1922 (No. 867).

WALKER, James William.

Born at Norwich in February 1831; was apprenticed to a decorative painter; studied at the Norwich School of Design. After teaching in London, he was for some years Master of the School of Art at Bolton; subsequently he taught drawing at Southport. He painted landscapes in Wales, Brittany, Italy, etc., and exhibited from 1862 at the Royal Academy, the Institute (now the Royal Institute) of Painters in Water Colours, and elsewhere. He died on the 17th April 1898, at Brockdish, Norfolk.

VIEW NEAR CHAPELTOWN, NEAR BOLTON.

A.L. 2088.

10 by 14. Signed.

In E.I.D.

WALKER, William.

Born in 1780 at Hackney; studied under Robert Smirke, R.A.; became a student of the Royal Academy in 1797.

Went to Greece in 1803 to study architectural remains, and subsequently published *Six Picturesque Views of Greece*. In 1807 he became a Member of the Associated Artists in Water Colours, and in 1820 was elected an Associate of the Old Water Colour Society. He exhibited from 1813 to 1849 at the Royal Academy and Old Society; his subjects were chiefly taken from the Mediterranean and the East, and were executed both in oils and water colours. He died at Sawbridgeworth on the 2nd September 1863.

The Library of the Museum contains three manuscript letters by Walker in a volume relating to the Associated Artists.

LANDSCAPE, WITH FIGURE: "THE MARKET WOMAN."

479-1875.

22 by 30 $\frac{1}{4}$.

WALLIS, George, F.S.A.

Born on the 8th June 1811, at Wolverhampton, where he attended the Grammar School. Practised as a painter from 1832; was keenly interested in art education as applied to designs for manufactured goods and for decoration; joined the Government School of Design at Somerset House in 1841, and became successively Headmaster of the Art Schools of Spitalfields, Manchester and Birmingham; constantly contributed to art journals and lectured on art. He held important posts in connection with the International Exhibitions of 1851 and 1862, joined the South Kensington Museum in 1858, and became Keeper of its art collections in 1863. He retired in 1891, and died at Wimbledon on the 24th October of the same year.

TREES AT PERRY BARR, NEAR BIRMINGHAM.

537-1892.

8 $\frac{1}{4}$ by 14 $\frac{3}{8}$. Signed, and dated 1855.

The Department of E.I.D. contains a drawing by Wallis, twenty-eight tracings by him after Flaxman, and numerous water colour copies by him from oil portraits.

WALLIS, Joshua.

Born in 1789; was a cousin of Benjamin West. Practised in London. Though his works have considerable merit, they were never popular; he usually painted landscapes, and excelled in snow scenes, for which Ruskin praised him. Wallis adopted the perilous practice of varnishing his drawings. He exhibited at the Royal Academy from 1809 to 1820. He died at Walworth on the 16th February 1862.

In a letter written in 1860, Wallis said, "I make all my works from 4 primary colours and therefore should there be any tendency to fading the change would be so distributed as not to be perceptible in any one part. . . . All my lights are contrary to the method adopted by any living artist."

- A FROSTY MORNING. 464.
 19 $\frac{1}{4}$ by 30 $\frac{5}{8}$. Painted in 1820, according to the artist.
- SNOW. 465.
 16 $\frac{5}{8}$ by 23 $\frac{1}{4}$. Painted in 1830, according to the artist.
- LANDSCAPE COMPOSITION. 682.
 42 by 61. Varnished. *Given by T. Dyer Edwardes, Esq.*

WALLS, William, R.S.A., R.S.W.

- POLAR BEARS ASLEEP. E. 189–1924.
 7 $\frac{5}{8}$ by 10 $\frac{1}{2}$. Signed, and dated 1909. *In E.I.D.*
- SLEEPING WOLVES. E. 379–1924.
 16 $\frac{5}{8}$ by 22 $\frac{1}{2}$. Signed, and dated 1912.
Given by Mrs. A. M. Mackie.

WALMSLEY, Thomas.

Born at Dublin in 1763; was the son of a major in the Army. Having quarrelled with his friends he came to London, and obtained work as a scene painter at the King's Theatre and Covent Garden Theatre. Later he returned to Dublin and painted scenery in 1788 for the Crow Street Theatre. From about 1790 he resided in England. He exhibited at the Incorporated Society of Artists in 1790 and at the Royal Academy till 1796. Most of his pictures were painted in body colour, and he executed many Welsh scenes. He also published numerous topographical views in aquatint. Walmsley finally settled at Bath, and died there in 1805 or 1806.

- LANDSCAPE: MOONLIGHT. 524–1874.
 18 $\frac{1}{2}$ by 25. Body colour.
- WEST END OF NETLEY ABBEY. 480–1875.
 10 $\frac{3}{4}$ by 16. Body colour.
- BOWNESS AND PART OF THE LAKE OF WINDERMERE.
 P. 21–1925.
 12 $\frac{5}{8}$ by 18 $\frac{1}{2}$. Body colour on canvas. Signed, and dated 1791.
Bequeathed by the late John Lane, Esq.
 Reproduced facing p. 218 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

WALTERS, George Stanfield, R.B.A.

THE STEPPING-STONES : VIEW NEAR BETTWS-Y-COED, NORTH WALES. E. 1950-1919.

8 by 11½. Signed, and dated 1868.

In E.I.D. Given by Arthur Myers Smith, Esq.

WALTON, Elijah.

Born at Manchester on the 22nd November 1833 ; received lessons in art at the Birmingham School of Design and in 1855 at the Royal Academy Schools ; exhibited at the Academy, British Institution and Suffolk Street from 1851 to 1866. He travelled in the East, Switzerland, Norway, etc. His views of the Alps are among his best works. Walton was also a book-illustrator and wrote a few monographs which he illustrated from his own drawings. He died near Bromsgrove on the 25th August 1880.

ON THE NILE : GEBEL EL MODY, NUBIA. 660-1891.

9½ by 13½. Signed on the front, and dated 1861 on the back.

WALTON, William.

William Walton of Bath exhibited at the Royal Academy and elsewhere, 1861-66.

LANDSCAPE, WITH RUINED CASTLE. E. 373-1917.

10½ by 15. *In E.I.D. Given by Alfred Jones, Esq., of Bath.*

VIEW OF JERPOINT ABBEY, KILKENNY. E. 374-1917.

5½ by 7½. *In E.I.D. Given by Alfred Jones, Esq., of Bath.*

RIVER SCENE, WITH HAY BARGE. E. 375-1917.

7 by 10½. *In E.I.D. Given by Alfred Jones, Esq., of Bath.*

WARD, Colonel. See Orme, William.**WARD, James, R.A.**

Son of a manager to a fruit and cider merchant ; born in Thames Street, London, on the 23rd October 1769 ; became a bottle-washer at the age of nine ; studied engraving under J. Raphael Smith (*q.v.*) ; left him in 1783, and was then apprenticed to his elder brother, William Ward. Besides engraving, Ward took to painting, his favourite subjects being animals. He acquired a great reputation in this direction, and exhibited from 1790 to 1855, chiefly at the Royal Academy, but also at the British Institution and elsewhere. In 1794 he was appointed painter and mezzotint

engraver to the Prince of Wales. About 1799 he and a Dr. Daw founded a business for publishing engravings, but it only lasted three or four years. He was elected A.R.A. in 1807 and R.A. in 1811. Some of his pictures resemble those of his brother-in-law Morland in manner, and his study of anatomy under Joshua Brookes enabled him to produce works of a high character. From 1815 to 1821 his principal occupation was the painting of a vast allegorical work commemorating the battle of Waterloo; it proved a fiasco. Ward settled at Cheshunt in 1830, and died on the 16th November 1859; he was buried at Kensal Green.

THE WATERCRESS GIRL. 2978-1876.
16½ by 12½. Signed, and dated 1830.

William Smith Bequest.

SKETCH OF A DOG. 60-1887.
4½ by 6½. Signed.

A CHESTER ROW. 988-1901.
10¾ by 16¾.

A PONY. D. 186-1890.
6½ by 9½. Signed, and dated 1828. *In E.I.D.*

STUDY FOR THE TRUNK OF A TREE IN "BULLS FIGHTING." D. 875-1907.

See No. 220-1871, Catalogue of Oil Paintings, 1907, p. 143.

9¾ by 16¾. Signed. *In E.I.D.*

HORSES AND FOALS: FARM BUILDINGS IN THE BACKGROUND. D. 877-1907.

9½ by 12¾. Signed.

STUDY OF AN OLD MAN, SEATED IN A HIGH-BACKED CHAIR. E. 346-1912.

8 by 6. Signed. *In E.I.D. Given by A. E. Anderson, Esq.*

"A STUDY FROM NATURE": AN OLD BARN. E. 347-1912.
8½ by 10⁵/₁₆. Pen and wash.

In E.I.D. Given by A. E. Anderson, Esq.

LANDSCAPE WITH A HORSEMAN AND A TRAVELLER. E. 2410-1912.

3½ by 9¾. *In E.I.D. Given by A. E. Anderson, Esq.*

Design for a finished sketch in oil colour for Lord de Tabley.

The Department of E.I.D. also contains drawings by James Ward, R.A.

WARD, Sir Leslie.

Born in London on the 21st November 1851; eldest son of E. M. Ward, R.A., and great-grandson of James Ward

(*q.v.*). Studied architecture under S. Smirke, R.A., and at the Royal Academy Schools. Like Pellegrini (*q.v.*), he drew caricatures for many years for *Vanity Fair*; his pseudonym was "Spy." He also drew for the *Graphic* and painted portraits in oil and water colour. He died on the 15th May 1922.

THE JOCKEY CLUB (MR. FREDERICK BARNE). E. 316—1912.

11 $\frac{3}{4}$ by 7 $\frac{1}{4}$. Signed.

In *E.I.D.*

Original drawing for illustration. Published in *Vanity Fair* 5th August 1882.

NEWCASTLE-ON-TYNE (MR. JOSEPH COWEN, M.P.).

E. 317—1912.

11 by 6 $\frac{1}{2}$.

In *E.I.D.*

Original drawing for illustration. Published in *Vanity Fair* 26th October 1872.

WARDLE, Arthur.

A TIGER RESTING.

P. 74—1922.

10 $\frac{7}{10}$ by 15 $\frac{3}{10}$. Pastel. Signed.

Bequeathed by the late Charles Poland, Esq.

WARING, John Burley.

Born at Lyme Regis, Dorset, on the 29th June 1823; was the son of a captain in the navy. Became a pupil of Samuel Jackson (*q.v.*); was apprenticed to an architect in London in 1840; studied at the Royal Academy, and exhibited there in 1846. After spending two years in Italy he practised as an architect, but subsequently travelled considerably, returning to England in 1857. He wrote an autobiography and works on several branches of art. He died at Hastings on the 23rd March 1875.

LANDSCAPES, FLOWER PIECES, ETC. (169) MOSTLY IN WATER COLOURS, SOME IN PENCIL.

Various sizes.

In *E.I.D.* J. B. Waring Bequest.

WARNER, Lee.

Exhibited a flower piece in 1878.

LAKE LEMAN.

A.L. 7263.3.

6 $\frac{1}{8}$ by 14 $\frac{1}{16}$.

In *E.I.D.* Townshend Bequest.

WARREN, Edmund George, R.I.

Born in 1834. Exhibited from 1852, principally at the New Water Colour Society (now the Royal Institute of

Painters in Water Colours), of which he became an Associate in 1852 and a Member in 1856 ; he ceased to be a Member in 1909. He was also a Member of the (Royal) Institute of Painters in Oil Colours till 1903.

LANDSCAPE WITH FIGURES. 1212-1886.

30½ by 47¾. Signed, and dated 1861.

Dixon Bequest (Bethnal Green Museum).

IN THE WOOD. 42-1892.

13¾ by 12¾. Signed, and dated 1866.

WARREN, Henry.

Born in London on the 24th September 1794 ; studied sculpture under Nollekens, with Gibson and Bonomi as his fellow-students ; entered the Royal Academy Schools in 1818 ; painted both in oils and water colours. Exhibited from 1823 to 1872 at the Royal Academy, British Institution and Society of British Artists, and especially at the New Water Colour Society (now the Royal Institute), of which he became a Member in 1835 and President in 1839, resigning in 1873. Some of his drawings were engraved in annuals and topographical works. Though he had never been to the East, his principal pictures represented Eastern scenes and incidents. He drew illustrations for some poems and himself wrote humorous poetry ; he also published a book on water colour painting. Warren was a Knight of the Order of Leopold and an Honorary Member of the Belgian *Société des Aquarellistes*. He died in London on the 18th December 1879.

THE SISTERS. 1286-1886.

6¼ by 4½. Signed.

WARREN, Miss Sophy S.

Exhibited at the Royal Academy, Suffolk Street, etc., 1865-78.

NEAR BENHILL WOOD, SUTTON, SURREY. 3003-1876.

11 by 18¾.

William Smith Bequest.

The Wood no longer exists.

A FORT ON THE SHORE. 3004-1876.

8½ by 13½. Signed, and dated 1862.

In circulation. William Smith Bequest.

POND AND TREES—SUNSET.

A.L. 5746.

7¼ by 9¼.

In E.I.D.

OLD MILL AT EVESHAM.

A.L. 5747.

8 $\frac{7}{8}$ by 12 $\frac{7}{8}$. Signed.*In E.I.D.*

WARREN, William White.

Painted landscapes. Exhibited 1865-88. Worked in London and at Bath. Died at Bath about 1912, aged about eighty.

PORTRAIT OF WILLIAM POWELL FRITH, R.A. (*b.* 1819, *d.* 1909),
c. 1850. E. 658-1916.

16 $\frac{5}{8}$ by 12 $\frac{7}{8}$. *In E.I.D. Given by Alfred Jones, Esq., of Bath.*

WATERFORD, Louisa, Marchioness of.

Born on the 14th April 1818, the daughter of Lord and Lady Stuart de Rothesay. Her father was ambassador at Paris, where she spent her early youth. She married the Marquis of Waterford, with whom she lived at Curraghmore in Ireland. She was a friend of Ruskin (*q.v.*), G. F. Watts (*q.v.*), and Burne-Jones (*q.v.*). She died on the 12th May 1891, at Ford Castle, Northumberland.

AUTUMN WITH A SIEVE.

P. 10-1917.

12 $\frac{7}{8}$ by 9.*In E.I.D.*

Given by Major-General the Hon. Sir Reginald Talbot, K.C.B., and the Hon. Lady Talbot.

"SWEETEST EYES WERE EVER SEEN."

P. 11-1917.

6 $\frac{7}{8}$ by 9 $\frac{1}{4}$.*In E.I.D.*

Given by Major-General the Hon. Sir Reginald Talbot, K.C.B., and the Hon. Lady Talbot.

AN AGED KNIGHT, AND A CHILD PLAYING WITH THE ORDER
OF THE GARTER.

P. 12-1917.

12 by 12 $\frac{3}{4}$.*In E.I.D.*

Given by Major-General the Hon. Sir Reginald Talbot, K.C.B., and the Hon. Lady Talbot.

LOOKING OUT TO SEA.

P. 13-1917.

10 $\frac{1}{4}$ by 14 $\frac{1}{4}$.*In E.I.D.*

Given by Major-General the Hon. Sir Reginald Talbot, K.C.B., and the Hon. Lady Talbot.

THE FEAST OF TABERNACLES.

P. 14-1917.

23 $\frac{3}{16}$ by 9 $\frac{3}{4}$.*In E.I.D.*

Given by Major-General the Hon. Sir Reginald Talbot, K.C.B., and the Hon. Lady Talbot.

PIETRO RICCI, A FISHERMAN OF SOSPELLO, NEAR MENTONE.

P. 15-1917.

18 $\frac{1}{8}$ by 12 $\frac{3}{4}$.

Given by Major-General the Hon. Sir Reginald Talbot, K.C.B., and the Hon. Lady Talbot.

- THE FORGE. P. 16-1917.
 $12\frac{1}{4}$ by $18\frac{3}{8}$. *In E.I.D.*
Given by Major-General the Hon. Sir Reginald Talbot,
K.C.B., and the Hon. Lady Talbot.
- GIRLS WITH WREATHS AND A GUITAR. P. 17-1917.
 $4\frac{1}{2}$ by 8. *In E.I.D.*
Given by Major-General the Hon. Sir Reginald Talbot,
K.C.B., and the Hon. Lady Talbot.
- THE SOWER. P. 18-1917.
 $5\frac{3}{8}$ by $8\frac{7}{8}$. *In E.I.D.*
Given by Major-General the Hon. Sir Reginald Talbot,
K.C.B., and the Hon. Lady Talbot.
- IN THE WOODLAND. P. 19-1917.
 $6\frac{7}{8}$ by 10. *In E.I.D.*
Given by Major-General the Hon. Sir Reginald Talbot,
K.C.B., and the Hon. Lady Talbot.

WATERLOW, Sir Ernest Albert, R.A., R.W.S.

Born in London on the 24th May 1850, a son of A. C. Waterlow, a lithographer. Educated at Eltham Collegiate School, Heidelberg and Lausanne. Returned to England, studied at Carey's Art School and entered in 1872 the Royal Academy Schools, where in 1873 he won the Turner gold medal. Was elected an Associate of the Old Water Colour Society in 1880, a Member in 1894 and President in 1897; became A.R.A. in 1890 and R.A. in 1903, and was knighted in 1902. He painted landscapes, often with figures, in oil and water colour. He died at 1 Maresfield Gardens, Hampstead, on the 25th October 1919, and was buried at Hampstead.

- WESTMESTON, SUSSEX DOWNS. P. 64-1920.
 $13\frac{1}{4}$ by $21\frac{3}{16}$. Signed.

WATKINS, John, R.E.

Executed some drawings of exhibition galleries in the South Kensington (now the Victoria and Albert) Museum. Exhibited at the Royal Academy, etc., from 1876; was a Fellow of the Royal Society of Painter-Etchers and Engravers from 1881. He died on the 5th October 1908.

- DESIGN FOR A CIRCULAR SHIELD, the subjects being derived from the description of Vulcan's shield in Virgil's *Æneid*, Bk. VIII. 302-1878.
 53 by 45. Sepia. *In E.I.D.*

The annual prize of £50 was awarded by the Goldsmiths' Company for this design in 1876.

WATSON, Charles J., R.E.

LA CHAPELLE DU SAINT ESPRIT, RUE. D. 621-1908.

Sight measure, $16\frac{3}{4}$ by $19\frac{1}{2}$. Signed, and dated 1904.

Given by Miss E. P. McGhee.

HÔTEL DE VILLE, DREUX, AFTER RAIN. P. 29-1917.

11 by $7\frac{1}{16}$. Signed, and dated 1890.

Bequeathed by Henry L. Florence, Esq.

MARKET DAY, VALOGNES. Circ. 569-1921.

$10\frac{1}{4}$ by $12\frac{1}{4}$. Signed, and dated 1908.

In circulation. Given by Miss E. P. McGhee.

WATSON, John Dawson, R.W.S.

Born in Yorkshire on the 20th May 1832. Studied from 1847 at the Manchester School of Design, entered the Royal Academy Schools in 1851 and was a pupil of A. D. Cooper. Exhibited at Manchester in 1851 and from 1853 till the end of his life at the Royal Academy, British Institution, Society of British Artists, of which he was a Member, and especially at the Old Water Colour Society, of which he was elected an Associate in 1865, and a Member in 1870. He became a Member of the Manchester Academy of Fine Arts in 1868. His "Poisoned Cup" gained a medal at the Vienna Exhibition of 1873. He drew numerous illustrations for books and periodicals. He died at Conway on the 10th January 1892.

A KNOTTY POINT. 1143-1886.

$8\frac{1}{4}$ by $5\frac{7}{8}$. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

THE WINKLE GATHERER. 426-1891.

$9\frac{5}{8}$ by $13\frac{3}{4}$. Signed, and dated 1869.

Prescott Hewett Gift.

SANCHO PANZA AT THE FEAST. 1709-1900.

"Sancho was surprised, and asked if this repast was to be eaten like a show of sleight of hand."—Cervantes, *Don Quixote*, Part II., chapter 47 (Jarvis's Translation, edit. 1840).

$17\frac{3}{4}$ by $21\frac{1}{2}$. Signed, and dated 1868.

Ashbee Bequest.

WATTS, George Frederick, O.M., R.A.

Born in London on the 23rd February 1817, of Welsh descent. On account of ill-health he received no regular schooling in his childhood, but he possessed a very retentive memory. He entered the Royal Academy Schools in 1835, studied from the antique at the British Museum, and

frequented the studio of William Behnes. From 1837 he exhibited at the Royal Academy. At the Westminster Hall competition of 1843 he won a prize of £300 with his "Caractacus." Thus enabled to go abroad he proceeded to Florence, where he remained about four years. In 1847, the year of Watts' return to England, he received a prize of £500 in the Westminster Hall competition for his "Alfred inciting the Saxons to prevent the Landing of the Danes." In 1856 he visited Constantinople. He was elected A.R.A. in 1867 and R.A. in the same year; in 1896 he became an Honorary Retired Academician. He rose to the front rank as a portrait painter, and during his long career painted the portraits of many of his most eminent contemporaries, such as Carlyle, John Stuart Mill, Gladstone and Millais. Apart from his portraits, the motive of his chief works is didactic and humanitarian. "Faith," "Hope," "Charity," "Love and Life" and "Love and Death" are among his symbolic pictures. He also painted mythological subjects and landscapes. He executed a few pieces of sculpture, including "Physical Energy," a heroic figure of a man on horseback, bronze casts of which are above Cecil Rhodes's estate of Groot Schuur at the Cape and in Kensington Gardens. Watts presented many of his works to the Tate Gallery and other institutions. He continued working till the last, and died at Little Holland House, Kensington, on the 1st July 1904. He was buried at Compton.

LORENZO DE' MEDICI (1448-1492), THE MAGNIFICENT.

1074-1884.

18½ by 14½.

Fresco, experimental painting, executed in Italy, 1845. It was worked over a second time before it was quite dry.

THREE HEADS AND AN APPLE.

1075-1884.

27 by 14½.

Fresco, experimental painting, executed in Italy, 1845.

FIGURES AND HEADS, MALE AND FEMALE. 255 to 259-1886.

Various sizes.

Given by the Contessa Cottrell.

Specimens of true fresco which Watts painted in 1845, prior to executing the fresco in the Villa Careggi at Florence, occupied at that time by Lord Holland.

No. 255-1886 is reproduced in the *Art Journal*, 1904, p. 265, and facing p. 25 of James Ward's *Fresco Painting*, 1909; No. 257-1886 is reproduced in the *Art Journal*, 1904, p. 264; and No. 256-1886 facing p. 27 of James Ward's *op. cit.*

The Department of E.I.D. contains a drawing on wood, two chalk drawings, etc. by Watts.

WAY, William Cosens.

Born at Torquay on the 24th March 1832, the son and pupil of an artist. After studying for six years at South Kensington, he became in 1862 assistant master at the Library Place School of Art at Newcastle, and succeeded W. Bell Scott (*q.v.*) as Head Master there two years later. For twenty-five years he also managed the Sunderland School of Art. He exhibited from 1867 to 1886 at the Royal Academy, Society of British Artists, etc. He died at 21 St. George's Terrace, Newcastle, on the 14th March 1905.

- | | |
|---|------------------|
| CULLERCOATS, NORTHUMBERLAND. | A.L. 6791. |
| 6 $\frac{1}{8}$ by 13 $\frac{1}{4}$. Signed. | <i>In E.I.D.</i> |
| TYNEMOUTH PRIORY AND LIGHTHOUSE. | A.L. 6792. |
| 6 $\frac{7}{8}$ by 13 $\frac{3}{4}$. Signed, and dated 1866. | <i>In E.I.D.</i> |
| VALLEY OF THE TEIGN, NEAR CHAGFORD, DEVON. | A.L. 6793. |
| 6 $\frac{7}{8}$ by 13 $\frac{3}{4}$. | <i>In E.I.D.</i> |

WEATHERHEAD, William Harris, R.I.

Born in 1843. Exhibited from 1862 at the Royal Academy, British Institution, Royal Society of British Artists, Royal Institute of Painters in Water Colours, etc.; became a Member of the Royal Institute of Painters in Water Colours in 1885, and resigned in 1903.

- | | |
|--------------------------|------------------------|
| FROM MY HIGHLAND LADDIE. | 1797-1900. |
| 14 by 10. Signed. | <i>Ashbee Bequest.</i> |

WEBB, Edward.

Born about 1805, died in 1854.

- | | |
|--|---|
| TONBRIDGE CASTLE, KENT. | E. 3955-1919. |
| 10 $\frac{1}{8}$ by 7 $\frac{1}{2}$. | <i>In E.I.D. Bernard H. Webb Bequest.</i> |
| FISH MARKET AT HASTINGS, SHOWING THE OLD TOWN,
WITH THE EAST CLIFF IN THE DISTANCE. | 91 (E. 1860-1910). |
| 5 $\frac{1}{4}$ by 7 $\frac{1}{4}$. Sepia. | <i>Ascribed to E. Webb. Sheepshanks Gift.</i> |

WEBBER, John, R.A.

Born in London in 1750(?); was the son of a Swiss sculptor named Weber, but altered the spelling of his name. After studying at Berne and in Paris he returned to London in 1775 and entered the Royal Academy Schools. He accompanied Captain Cook as draughtsman on his third and

last voyage in 1776, was present at his death, and made a drawing of the event which was engraved by Byrne and Bartolozzi. On his return in 1780 Webber superintended the engraving of the drawings he had made for the Admiralty. His exhibits at the Royal Academy range from 1776 to 1792. He was elected A.R.A. in 1785 and R.A. in 1791. After travelling in Great Britain, he toured on the Continent in 1787. Webber died in Oxford Street, London, on the 29th May 1793.

AN INCIDENT IN CAPTAIN COOK'S VOYAGES. 446.

14 by 20 $\frac{1}{4}$.

Reproduced in colour as Plate XIX. in B. Lubbock's *Adventures by Sea from Art of Old Time*, 1925.

VIEW IN KRAKATOA ISLAND, NEAR THE STRAITS OF SUNDA. 481.

13 $\frac{1}{4}$ by 18 $\frac{5}{8}$. Signed, and dated 1786. *In circulation.*

CANOE, ULIETEÀ, SOCIETY ISLANDS. 482.

10 $\frac{3}{8}$ by 15 $\frac{3}{4}$. *In circulation.*

NEAR DOLGELLY. 1732-1871.

13 $\frac{1}{4}$ by 18 $\frac{1}{4}$. Signed, and dated 1790. *William Smith Gift.*

MILLPOND, NEAR SHREWSBURY. 1097-1884.

13 $\frac{1}{2}$ by 18 $\frac{3}{8}$. Signed, and dated 1790.

The Department of E.I.D. contains a pencil drawing of a figure subject by Webber.

WEBER, Otto, H.R.H.A., A.R.W.S.

Born in 1832 at Berlin; painted in Paris and Rome; exhibited frequently at the Paris Salon, where he won medals in 1864 and 1869; settled in London in 1872; exhibited paintings of animals, etc., both in oil and water colour, at the Royal Academy from 1874; became an Associate of the Old Water Colour Society in 1876 and was elected an honorary Member of the Royal Hibernian Academy; painted for Queen Victoria; enjoyed a great reputation for his landscapes with cattle. Weber died in London on the 23rd December 1888.

ON THE MOOR—VIEW AT TWO BRIDGES, DARTMOOR.

133-1892.

16 $\frac{1}{2}$ by 30 $\frac{1}{4}$. Signed.

WEBSTER.

The two drawings catalogued below were executed in the first quarter of the nineteenth century, and by their style suggest that the artist was influenced by, and perhaps a

pupil of John Varley (*q.v.*). The influence of Girtin (*q.v.*) can perhaps also be traced in No. A.L. 4836. It is possible that the drawings may be by George Webster (*q.v.*), who toured in Wales with Varley.

LAKE NEAR THE SUMMIT OF CADER IDRIS. A.L. 4836.
 $7\frac{1}{4}$ by $10\frac{7}{8}$. In E.I.D.

A CASTLE. A.L. 4837.
 $6\frac{3}{8}$ by $9\frac{3}{8}$. In E.I.D.

WEBSTER, George.

A marine painter in oils and water colours who exhibited from 1797 to 1832 at the Royal Academy, British Institution and Society of British Artists. He appears to have travelled a good deal, as his pictures included views of Tripoli and the west coast of Africa. In 1802 he toured in Wales with John Varley (*q.v.*). He resided in London.

A VESSEL IN THE SURF OFF THE AFRICAN COAST. P. 103-1922.
 $16\frac{1}{4}$ by $24\frac{13}{16}$.

WEBSTER, Moses.

Born at Derby in 1792; became an apprentice at the china works and excelled in flower painting on porcelain. After practising his art for four years at Worcester, he came to London, but subsequently returned to Derby. He was a good painter of flowers in water colours, and exhibited at the Old Water Colour Society in 1818. About 1827 he commenced teaching, and had many pupils at Derby and Nottingham; but he eventually sank into poverty and died in an almshouse on the 20th October 1870.

THE HIGH TOR, MATLOCK. 333-1872.
 $6\frac{7}{8}$ by 7.

The Department of E.I.D. contains two pencil drawings by Moses Webster.

WEBSTER, Thomas, R.A.

Born in Ranelagh Street, Pimlico, on the 20th March 1800; was originally intended for the musical profession, but exchanged it for that of a painter, and entered as a student of the Royal Academy in 1821. The character of the studies there at first directed him towards historical subjects, but he early proved the original bent of his genius for portraying the humours and games of children, a field of art which he maintained against all rivals. He exhibited

from 1823 at the Royal Academy and elsewhere, and was elected A.R.A. in 1840 and R.A. in 1846; he became an Honorary Retired Academician in 1876, and exhibited for the last time in 1879. Some of his oil pictures, such as "The Dame's School," "The Smile," and "The Frown," became very popular through engravings. From 1856 Webster lived at Cranbrook, Kent, where he died in 1886. In the parish church there is a monument to his memory by W. H. Thornycroft, R.A.

STUDIES FOR "A VILLAGE CHOIR." 92 and 206 to 210.
Various sizes. Pencil and chalk.

In E.I.D. Sheepshanks Gift.

See No. 222, Catalogue of Oil Paintings, 1907, p. 145.

The Department of E.I.D. contains a sepia drawing by Thomas Webster, R.A.

WEHNERT, Edward Henry.

Born in London in 1813; was the son of a German tailor. He was educated in Germany, where he studied at Göttingen. He returned to England about 1833, in which year he began to exhibit; then he worked for a time in Paris and Jersey, reaching London again in 1837. Wehnert was a constant exhibitor at the New Water Colour Society (now the Royal Institute) of which he became a Member in 1837. In 1845 he participated in the Westminster Hall competition. He visited Italy in 1858. His works, many of which are historical genre scenes, are German in their general character. Wehnert also drew book illustrations. He died at Kentish Town on the 15th September 1868.

GEORGE FOX PREACHING IN A TAVERN. 700 (272-1869).
26½ by 39½. Signed, and dated 1865.

Exhibited at the Paris Exhibition of 1867.

The Museum also contains a chalk cartoon by E. H. Wehnert.

WEIGALL, Charles Harvey.

Exhibited from 1810 to 1876 at the Royal Academy, Suffolk Street, and the New Water Colour Society (now the Royal Institute). In 1834 he became a Member of the last-named Society, where over four hundred of his works appeared. He died in 1877.

LANDSCAPE, WITH COTTAGE, AND FIGURES ON A SANDY ROAD. 1477-1869 (A.L. 7148).

4½ by 9½.

Townshend Bequest.

WEIR, Harrison William.

Born at Lewes on the 5th May 1824; was educated at Camberwell. He learnt colour printing under George Baxter, but disliked the work and started independently as an artist. He gradually gained a great reputation for his studies of birds and animals. He drew for the *Illustrated London News*, the *Graphic*, *Black and White*, and other periodicals, and for many books on animals. He himself wrote a large work on *Poultry and All About Them*. He was elected an Associate of the New Water Colour Society (now the Royal Institute) in 1849 and a Member in 1851, but he retired in 1870. He was a friend of Darwin, a keen naturalist, a great lover of animals, and a champion of their cause. He died on the 3rd January 1906, at Poplar Hall, Appledore, Kent, and was buried at Sevenoaks.

MOONLIGHT.

D. 1449–1903.

Circular; diameter $11\frac{1}{4}$.*Bequeathed by Miss Grace Harrison Weir.*

In the Department of E.I.D. are three of Weir's sketch-books, containing studies of birds and animals.

WELLS.**MOUNTAIN STREAM, WITH TREES.**

1435–1874.

 $9\frac{5}{8}$ by $13\frac{7}{8}$. Date about 1850(?).**WELLS, William Frederick.**

Born in London in 1762; learnt pencil and crayon drawing under Barralet at twelve years of age. Exhibited views of Scotland at the Royal Academy in 1795. He travelled extensively in continental countries, including Norway and Sweden, and painted pictures in oil from some of his sketches. In 1804 he was one of the founders of the Old Water Colour Society, of which he was President in 1806–7; but he did not rejoin it after its reconstitution in 1812. From about this time until his death, Wells was a professor of drawing at Addiscombe Military College. He was a great friend of Turner. He collaborated with Laporte (*q.v.*) in making a set of etchings after Gainsborough. He died at Mitcham, Surrey, in 1836.

“THE DAWN”—RUINED CASTLE ABOVE A RIVER. 1303–1872.20 by $28\frac{7}{8}$. Signed, and dated 1807 (at the back).*Given by Mrs. Wheeler.***LANDSCAPE, WITH RIVER AND VILLAGE.**

P. 17–1926.

 $11\frac{5}{8}$ by $21\frac{1}{4}$. Signed, and dated 1806.*Given by Leonard G. Duke, Esq.*

WERNER, Karl Friedrich Heinrich.

Generally known as Carl Werner. Born at Weimar on the 4th October 1808; studied at Leipzig and Munich. Travelled extensively for many years in England, on the Continent, in Egypt, Palestine, Greece and Syria, painting views of the places he visited, chiefly in water colours. Became successively an Associate and a Member of the New Water Colour Society (now the Royal Institute) in 1860, and exhibited there till 1878; resigned his membership in 1883. Werner was also a Member of the Venetian Academy. He died in January 1894.

THE TREASURES OF SCIENCE. 549.
24 $\frac{1}{2}$ by 20 $\frac{1}{4}$. Signed, and dated 1859. *Ellison Gift.*

JERUSALEM. 594-1870.
11 by 23 $\frac{1}{4}$. *In circulation. Parsons Bequest.*

BETHLEHEM. 595-1870.
13 $\frac{1}{2}$ by 19 $\frac{1}{4}$. Signed, and dated 1862.
In circulation. Parsons Bequest.

**JEWS WAILING AT THE LOWER WALL OF THE TEMPLE,
JERUSALEM.** 1235-1886.
18 $\frac{1}{2}$ by 25 $\frac{1}{4}$. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).

THE CHESS PLAYERS. 1251-1886.
11 $\frac{1}{8}$ by 14 $\frac{7}{8}$. Signed, and dated 1858.
Dixon Bequest (Bethnal Green Museum).

INTERIOR OF AN OLD DUCAL PALACE, VENICE. 427-1891.
15 $\frac{3}{8}$ by 21 $\frac{1}{4}$. Signed, and dated 1851. *Prescott Hewett Gift.*

ITALIAN PEASANT BOY. 1666-1869.
9 $\frac{1}{4}$ by 6. *Attributed to Karl Werner. Townshend Bequest.*

WERNER, Rinaldo.

Born at Rome in 1842, a son of Karl Werner (*q.v.*). Was a pupil of his father, Jan Frederick Poelman and Alessandro Castelli; studied also at the Academy at Vienna. Painted for the Imperial Court of Russia and for the King and Queen of Württemberg; exhibited in various continental cities, and occasionally in London. Many of his paintings are in America. In 1920 he was residing in London.

**THE SIDE DOOR OF THE CHURCH OF SANTA GIULIANA AT
AQUILA DEGLI ABRUZZI.** P. 74-1920.
29 $\frac{1}{2}$ by 15 $\frac{1}{8}$. Signed. *Given by the artist.*

WEST, Alexander R.

Perhaps identical with the Alexander West of Manchester who exhibited at the Royal Academy, etc., 1880-84.

PHILÆ.

1787-1900.

9½ by 15½. Signed, and dated 1894.

Ashbee Bequest.

WEST, Benjamin, P.R.A.

Born on the 10th October 1738, at Springfield, Pennsylvania, U.S.A., his parents being Quakers. His artistic talent early showed itself. After practising portrait-painting in America, he embarked for Leghorn in 1760 and proceeded to Rome. He studied for three years in Italy and then came to London, where he first exhibited in 1764. In 1765 he became a Member of the Incorporated Society of Artists, and in 1768 was a Foundation Member of the Royal Academy. West was appointed historical painter to George III. in 1772, and surveyor of the Royal pictures in 1790. In 1792 he succeeded Reynolds as President of the Royal Academy. He painted many historical and sacred works, and is said to have introduced modern costume in historical paintings. His reputation was great during his lifetime, but it has since declined. Among his works was "The Death of General Wolfe" (exhibited in 1771). He died at 14 Newman Street, London, on the 11th March 1820, and was buried in St. Paul's Cathedral.

FIVE CHILDREN OF GEORGE III., VIZ. :—

216.

Augusta Sophia, Princess (1768-1840).

Elizabeth, Princess (1770-1840), artist, afterwards Landgravine of Hesse-Homburg.

Ernest Augustus, Duke of Cumberland (1771-1851).

Augustus Frederick, Duke of Sussex (1773-1843).

Mary, Princess (1776-1857), afterwards Duchess of Gloucester.

9⅞ by 13¼. Black and white chalk on blue paper. Signed.

Apparently a sketch for a larger work.

HAGAR AND ISHMAEL.

203-1890.

12½ by 8⅞. Chalk. Signed, and dated 1776.

West exhibited a painting of this subject in 1776; he subsequently altered it.

LADY WITH A BABY IN HER ARMS AND A CHILD AT HER SIDE.

113-1892.

6⅞ by 3¼. Signed (at the back).

STUDY FOR THE FIGURE OF LEONIDAS. D. 776.

16½ by 10⅝. Chalk heightened with white. Signed.

Dyce Bequest.

LANDSCAPE, WITH SHEPHERD AND SHEEP. 55-1899.

5⅓⅞ by 10⅓⅞.

Given by Charles Kind, Esq.

LANDSCAPE, WITH COTTAGE AND BOYS IN A FIELD. 56-1899.

5½ by 10⅝.

Given by Charles Kind, Esq.

SHEEPWASHING. E. 101-1913.

12 by 19⅜. Signed, and dated 1783.

In E.I.D. Given by Henry J. Pfungst, Esq., F.S.A.

The Department of E.I.D. also contains sketches for pictures, studies for cartoons, etc., in pen and ink, wash, and chalks, and a design in sepia, by Benjamin West.

WEST, Edgar E.

Practically nothing appears to have been recorded about this artist. The date on the drawing mentioned below shows that he was working in 1857, and when living at Bedford Park in 1881 he exhibited a landscape at the Royal Academy.

HOUSES ON THE COAST OF NORMANDY. 3035-1876.

17 by 26⅓⅞. Signed, and dated 1857.

William Smith Bequest.

WEST, Miss Maud Astley.

Studied at Bloomsbury School of Art. Exhibited flower-pieces, 1880-90.

MICE AND CHEESE. 12540.

Sight measure, 4⅓⅞ by 7½.

In E.I.D.

WEST, William.

Sometimes called "Waterfall West" or "Norway West." Born at Bristol in 1801; lived there during most of his life. Exhibited from 1824 to 1871, chiefly at the Society of British Artists, of which he became a Member in 1851, but also at the Royal Academy and the British Institution. West painted many views in Devonshire and Norway. The last few years of his life were spent in Chelsea, where he died in January 1861.

MOUNTAIN PASS, NORWAY. 51-1873.

14½ by 20⅞. Signed, and dated 1847.

Given by C. T. Maud, Esq.

WESTALL, Richard, R.A.

Born in 1765, probably at Hertford, became the pupil of a heraldic engraver in Gutter Lane, near Cheapside. He studied in his leisure hours, exhibited a chalk portrait at the Royal Academy in 1784, and was admitted there as a student in 1785. He painted for Boydell's "Shakespeare Gallery," and executed large historical works. He became best known by his designs for book illustrations, which he made for editions of Crabbe, Gray, Milton, Moore, Shakespeare, the *Arabian Nights*, etc.; this was perhaps the work best suited to his peculiar genius and delicate skill in water colours. He also published some poems. Westall was elected A.R.A. in 1792 and R.A. in 1794. In 1813 the British Institution purchased for 450 guineas his "Elijah restoring the Widow's Son to Life." Queen Victoria before her accession received lessons from Westall. He died on the 4th December 1836.

He was a brother of William Westall (*q.v.*), and a brother-in-law of William and Samuel Daniell (*q.v.*).

LANDSCAPE, WITH RIVER AND MOUNTAINS. 1478-1869.

3½ by 5½. Sepia. Signed. *In E.I.D. Townshend Bequest.*

CASSANDRA IN THE TEMPLE OF MINERVA PROPHESYING THE DEATH OF HECTOR AND THE FALL OF TROY.

1060-1873.

21¼ by 28¾. Signed, and dated 1797.

Exhibited at the Royal Academy in 1797.

LANDSCAPE, WITH FIGURES AND COWS. 121-1892.

8 by 11½. Signed. *In circulation.*

STUDY FOR MACBETH—LADY MACBETH WALKING IN HER SLEEP, Act v., Scene 1. D. 912.

8½ by 7½. Pen, tinted. Signed, and dated 1797.

Dyce Bequest.

THREE ILLUSTRATIONS OF BECKFORD'S "VATHEK."

D. 915 to 917.

Each 4½ by 3½.

Dyce Bequest.

FINDING A BIRD'S NEST.

D. 919.

5½ by 4½.

Dyce Bequest.

RUSTIC FIGURES.

D. 921.

6 by 8½.

Dyce Bequest.

AN INTERIOR, WITH FIGURES.

D. 922.

4½ by 3½.

Dyce Bequest.

The Dyce Collection also contains six other drawings in pencil, etc., by Richard Westall, including an illustration of

Milton's "Paradise Lost" and one of Cowper's "Dog and the Water Lily," and two other drawings by him are in the Department of E.I.D.

WESTALL, William, A.R.A.

Born at Hertford on the 12th October 1781 ; studied under his brother, Richard Westall (*q.v.*). At the age of nineteen he was appointed draughtsman to Captain Flinders' expedition to Australia ; he was wrecked on the north coast of Australia, but was rescued by a ship bound for a Chinese port. He visited the interior of China, making many sketches ; thence he proceeded to Bombay and explored the Mahratta country, and finally returned to England after an absence of four years. Shortly afterwards he set out for the West Indies, and was nearly drowned at Madeira ; he reached England again in 1805. He exhibited from 1801 to 1849 ; was elected Associate and Member of the Old Water Colour Society in 1810 and 1811 respectively, retired in 1812, and became A.R.A. in the same year. His works are chiefly topographical. He died from the effects of an accident on the 22nd January 1850.

The Library of the Museum contains three manuscript letters by Westall in a volume relating to the Associated Artists.

- PORT JACKSON, SYDNEY. 485.
 12 $\frac{5}{8}$ by 18 $\frac{3}{4}$. Signed, and dated 1804.
 Exhibited at the Old Water Colour Society in 1812 ; engraved in Matthew Flinders' *Voyage to Terra Australis*, 1814.
- THE COTTAGE DOOR. 608.
 21 $\frac{1}{2}$ by 31 $\frac{3}{4}$.
- VILLAGE CHURCH AND GREEN. 133-1882.
 7 $\frac{3}{4}$ by 9 $\frac{1}{4}$. *In circulation.*
- STREET SCENE, DENT, YORKSHIRE. 204-1890.
 5 $\frac{1}{4}$ by 4. Signed. *In circulation.*
- LANCASTER CASTLE.* D. 6-1901.
 3 $\frac{9}{10}$ by 5 $\frac{11}{16}$. *In E.I.D.*
 This drawing was engraved by Richard Parr.
- TOWN HALL AND MARKET CROSS, DARLINGTON.* D. 7-1901.
 3 $\frac{3}{4}$ by 5 $\frac{1}{16}$. *In E.I.D.*
 This drawing was engraved by Edward Finden.
- MICKLEGATE BAR, YORK.* D. 8-1901.
 5 by 3 $\frac{1}{16}$. *In E.I.D.*
 This drawing was engraved by John Roffe.

PRESTON, LANCASHIRE.*

D. 9-1901.

3 $\frac{3}{4}$ by 5 $\frac{3}{4}$.*In E.I.D.*

This drawing was engraved by Edward Finden.

GUILDHALL OR EXCHANGE, NEWCASTLE-ON-TYNE.*

D. 10-1901.

3 $\frac{1}{2}$ by 5 $\frac{7}{8}$.*In E.I.D.*

This drawing was engraved by Edward Finden.

SESSIONS HOUSE AND MARKET, LANCASTER.*

D. 11-1901.

3 $\frac{11}{16}$ by 6.*In E.I.D.*This drawing was engraved by S. Rawle (*q.v.*).

KENDAL, WESTMORLAND.*

D. 12-1901.

3 $\frac{3}{4}$ by 5 $\frac{3}{4}$.*In E.I.D.*This drawing was engraved by S. Rawle (*q.v.*).* Engraved in Thomas Moule's *Great Britain Illustrated*, 1830.

WETHERALL.

STAITHES, YORKSHIRE.

E. 715-1922.

5 $\frac{5}{8}$ by 9 $\frac{1}{8}$.*In E.I.D. Bequeathed by Charles Poland, Esq.*

WHAITE, James.

A Manchester artist, who exhibited from 1867 to 1881.

LLYN IDWAL.

A.L. 5817.

14 $\frac{1}{4}$ by 19 $\frac{1}{4}$. Signed, and dated 1867.*In circulation.*

WHEATLEY, Francis, R.A.

Born in 1747 in Wild Court, Covent Garden; was the son of a master tailor, who placed him under an able teacher of drawing. He studied at Shipley's School and the Royal Academy (1769), and won several premiums at the Society of Arts. Subsequently he went to Dublin, where he was very successful as a portrait painter until a certain scandal obliged him to return to London. He exhibited from 1765 to 1783 at the Incorporated Society of Artists and the Royal Academy; he was a Fellow of the former society, and was elected A.R.A. in 1790 and R.A. in 1791. He painted largely in oils, most of his works being genre or landscape; he executed twelve pictures for Boydell's Shakespeare Gallery, and was employed in the decoration of Vauxhall. Many of his works, including "London Cries" and the "Gordon Riots," were engraved. Wheatley died on the 28th June 1801. His widow married Alexander Pope, actor and miniature painter.

ST. WOLSTANS, NEAR CELBRIDGE, CO. KILDARE.* 1717-1871.
 $6\frac{3}{8}$ by $10\frac{1}{4}$. *William Smith Gift.*

Inscribed at the back, perhaps by Wheatley, with the title and the artist's name.

HOWTH, IRELAND.* 1718-1871.
 $6\frac{3}{8}$ by $10\frac{1}{4}$. *William Smith Gift.*

* Engraved in the *Copper Plate Magazine*, vol. i., 1792.

INTERIOR OF THE SHAKESPEARE GALLERY, afterwards the
 British Institution, Pall Mall, 1790. 1719-1871.
 $12\frac{1}{2}$ by $18\frac{3}{4}$. *William Smith Gift.*

Reproduced in the *Art Journal*, 1910, p. 336. "Prominent on the walls are the two pictures by W. Peters, R.A., from *Merry Wives of Windsor* and *Much Ado about Nothing*." The Shakespeare Gallery was built by Alderman John Boydell for the exhibition of his paintings of Shakespearean subjects.

The portraits include the Dukes of York and Clarence, the Duchess of Devonshire, the Countess of Jersey, Sir Joshua Reynolds, Sheridan, Alderman Boydell, and his nephew Josiah.

THE DISMISSAL. 1720-1871.
 $13\frac{3}{8}$ by $11\frac{1}{4}$. Signed, and dated 1786. *William Smith Gift.*

THE RECONCILIATION. 1721-1871.
 $13\frac{3}{8}$ by $11\frac{1}{4}$. Signed, and dated 1786. *William Smith Gift.*

VIEW NEAR ILFRACOMBE. 1757-1871.
 $18\frac{3}{8}$ by $25\frac{5}{8}$. Signed, and dated 1778.
In circulation. William Smith Gift.

THE VOLUNTEERS OF THE CITY AND COUNTY OF DUBLIN,
 as they met on College Green on the 4th of November
 1779. 834-1873.
 $16\frac{7}{8}$ by $25\frac{1}{2}$.

The portraits include Sir J. A. Johnston, the Right Hon. David La Touche and Luke Gardiner, J. Fitzgibbon, J. N. Tandy, Sir E. Newenham, the Duke of Leinster, and Counsellors Pethard and Caldbeck.

The Dept. of E.I.D. contains an engraving by J. Collyer, 1784.

The National Gallery at Dublin contains a similar large oil painting by Wheatley.

INTERIOR, WITH A WOMAN SHOWING A BIRDCAGE TO TWO
 CHILDREN. 471-1880.
 $13\frac{1}{4}$ by 10. Signed, and dated 1795. *In circulation.*

KESWICK, CUMBERLAND. 96-1892.
 $10\frac{1}{2}$ by $15\frac{3}{8}$. Signed, and dated 1784. *In circulation.*

LANDSCAPE, WITH COTTAGE AND STREAM. 506-1892.
 $9\frac{1}{4}$ by $12\frac{1}{4}$. *In circulation.*

OLD MAN AND GIRL WITH LAMB. 112-1894.
15 $\frac{3}{4}$ by 12 $\frac{1}{4}$. *Given by J. E. Taylor, Esq.*

DONNYBROOK FAIR. (*Fig. 24.*) P. 45-1923.
15 $\frac{1}{8}$ by 21 $\frac{5}{16}$. Signed, and dated 1783.

Reproduced on p. 58 of the *International Studio*, February 1926, on Plate 15 of the *Review of the Principal Acquisitions . . . 1923, 1926*; and facing p. 214 of E. B. Lintott's *Art of Water Colour Painting*, 1926.

A similar but smaller drawing by Wheatley was sold at Sotheby's, 6th February 1924 (Lot 17).

WHEATLEY, Mrs. Francis, *née* Clara Maria Leigh.

Daughter of an artist, Jared Leigh. Married F. Wheatley, (*q.v.*), by whom she had several children. Painted miniatures, figure subjects, flower pieces, etc.; exhibited at the Royal Academy, 1796-1838; taught drawing. Married Alexander Pope, actor and painter, in 1807. Died at 29 Store Street, London, on the 24th December 1838.

THE THAMES AT FULHAM. P. 7-1926.
6 $\frac{1}{4}$ by 10 $\frac{5}{8}$.

WHEATLEY, John.

PORTRAIT OF WILFRID L. PHILLIPS, ESQ. E. 537-1921.
21 by 17 $\frac{1}{2}$. Signed.
In E.I.D. Given by Wilfrid L. Phillips, Esq.

WHICHELO, C. John M.

A marine and landscape artist, who painted many views of the coasts, harbours and dockyards of England. About 1818 he was marine and landscape painter to the Prince of Wales. He exhibited from 1810 to 1865 at the Royal Academy, British Institution and Old Water Colour Society; he became an Associate of the last-named society in 1823, and was a constant contributor to its exhibitions. Whichelo was for a time engaged in teaching. He died in September 1865.

ON THE SUSSEX DOWNS. 205-1890.
7 $\frac{1}{8}$ by 11 $\frac{3}{4}$. Signed.

The Department of E.I.D. contains a pencil drawing and another water-colour drawing by C. J. M. Whichelo.

WHITAKER, George.

Born at Exeter on the 28th August 1834. He studied

engineering, but being very fond of art he became a pupil of Charles Williams and tried his fortune as a painter. He depicted scenes in Devonshire, where he chiefly resided. His views of seacoasts and shipping were successful, as were his mountain subjects from Wales and Switzerland. He exhibited at the Dudley Gallery and the Royal Academy. He died at Dartmouth on the 16th September 1874.

WATERMILL AND COTTAGES, STOKE GABRIEL, DEVONSHIRE.
598-1875.

11 $\frac{7}{8}$ by 17 $\frac{3}{4}$. Signed, and dated 1865.

WHITTAKER, James William.

Born at Manchester; was apprenticed to an engraver to calico-printers. Subsequently, having saved some money, he settled at Llanrwst, North Wales, and practised there as a landscape painter in water colours. He exhibited chiefly at the Old Water Colour Society, of which he became an Associate in 1862 and a Member in 1864. He was accidentally drowned near Bettws-y-Coed on the 6th September 1876.

MOUNTAIN SCENE IN NORTH WALES (? CADER IDRIS), WITH
STREAM AND CATTLE. 993-1888.

13 $\frac{1}{4}$ by 19 $\frac{3}{4}$. Signed, and dated 1862.

ROAD BETWEEN CAPEL CURIG AND LLYN OGWEN, NORTH
WALES. 428-1891.

14 $\frac{7}{8}$ by 26 $\frac{1}{4}$. Signed, and dated 1863. *Prescott Hewett Gift.*

WHYMPER, Josiah Wood, R.I.

Born at Ipswich, 24th April 1813, the second son of a brewer and town councillor. Educated at private schools and apprenticed to a stonemason. Went in 1829 to London, where he began wood-engraving, teaching himself and executing shop bills, etc. In 1831 he published successfully an etching of London Bridge. He engraved many illustrations for Black, Murray, Cassell, and other publishers. He had lessons in water-colour painting from Collingwood Smith (*q.v.*), and exhibited from 1844. He became a Member of the New Water Colour Society in 1854. He died at Town House, Haslemere, on the 7th April 1903, and was buried in Haslemere Churchyard. His son Edward was a well-known Alpinist.

IN THE WHARFE VALLEY. P. 2-1914.

14 $\frac{3}{8}$ by 20 $\frac{1}{8}$. *Given by Herbert Hutchinson, Esq.*

WILD, Charles.

Born in London in 1781 ; was articled to Thomas Malton, jun. (*q.v.*). He early devoted himself to architecture, and practised chiefly as an architectural draughtsman. He exhibited from 1803 to 1833 at the Royal Academy and the Old Water Colour Society, becoming an Associate of the latter society in 1809, a Member in 1812, and afterwards Secretary and Treasurer. Wild executed many views of Gothic cathedrals in England and abroad, was thoroughly imbued with the spirit of Gothic architecture, and spread a knowledge of it by his engravings. In 1807 he began a series of illustrations of British cathedrals, and he drew for Pyne's *Royal Residences* and for other works. He was blind during the last few years of his life. He died in Albemarle Street, London, on the 4th August 1835.

- | | |
|---|---|
| CHARTRES CATHEDRAL. | 473. |
| 8 $\frac{7}{8}$ by 10 $\frac{7}{8}$. | <i>In circulation.</i> |
| MARKET PLACE AT LIÈGE. | 474. |
| 11 $\frac{1}{8}$ by 9 $\frac{1}{4}$. | <i>In circulation.</i> |
| WESTMINSTER BRIDGE, THE HALL, AND ABBEY. | 607. |
| 8 by 10 $\frac{3}{4}$. | <i>In E.I.D.</i> |
| THE GREAT HALL, HAMPTON COURT PALACE. | 2951-1876. |
| 10 by 8. | <i>William Smith Bequest.</i> |
| FONTHILL ABBEY, WILTS, THE SEAT OF W. BECKFORD, | |
| AUTHOR OF "VATHEK." | 2952-1876 (E. 84-1918). |
| 11 $\frac{1}{2}$ by 9 $\frac{1}{4}$. | <i>In E.I.D. William Smith Bequest.</i> |
| PROCLAMATION OF GEORGE IV. AS KING, AT CARLTON HOUSE, | |
| 31ST JANUARY 1820. | 48-1878. |
| 7 $\frac{1}{2}$ by 9 $\frac{1}{2}$. | <i>In E.I.D.</i> |
| CORONATION OF GEORGE IV., 19TH JULY 1821. Procession of | |
| the Dean and Prebendaries of Westminster with the | |
| regalia in Westminster Hall. | 51-1878. |
| 12 $\frac{3}{4}$ by 17 $\frac{5}{8}$. | <i>In E.I.D.</i> |
| CORONATION OF GEORGE IV. Procession from Westminster | |
| Hall to the Abbey. | 52-1878. |
| 14 by 19. | <i>In E.I.D.</i> |
| CORONATION OF GEORGE IV. Banquet in Westminster Hall : | |
| bringing up the First Course. Part I. | 57-1878. |
| 12 $\frac{5}{8}$ by 17 $\frac{3}{4}$. | <i>In E.I.D.</i> |
| CORONATION OF GEORGE IV. Banquet in Westminster Hall : | |
| bringing up the First Course. Part II. | 58-1878. |
| 12 $\frac{5}{8}$ by 17 $\frac{3}{8}$. | <i>In E.I.D.</i> |

- EAST TRANSEPT OF WORCESTER CATHEDRAL. 321-1879.
24 by 17 $\frac{3}{4}$. Signed, and dated 1823. *In circulation.*
- ST. MARY REDCLIFFE CHURCH, BRISTOL, FROM THE SOUTH-EAST. D. 2-1901.
7 by 9 $\frac{7}{8}$. *In E.I.D.*
- CHESTER CATHEDRAL FROM THE SOUTH-WEST. D. 335-1902.
9 $\frac{1}{4}$ by 11 $\frac{7}{8}$. *In E.I.D.*
This drawing was engraved as Plate 7 of *An Illustration of the Architecture of the Cathedral Church of Chester*, by Charles Wild, 1812.
- PROCLAMATION OF GEORGE IV. AS KING AT THE ROYAL EXCHANGE, 31ST JANUARY 1820. 49-1878.
7 $\frac{3}{8}$ by 9 $\frac{1}{2}$. *In E.I.D.*
Attributed to Charles Wild.
- CORONATION OF GEORGE IV., 19TH JULY 1821. The King in Westminster Abbey advancing to St. Edward's Chair. 53-1878.
14 by 18 $\frac{1}{4}$. *In E.I.D.*
Attributed to Charles Wild.
- CORONATION OF GEORGE IV., 19TH JULY 1821. Westminster Hall as prepared for the Banquet. 56-1878.
13 $\frac{1}{2}$ by 18 $\frac{1}{4}$. *In E.I.D.*
Attributed to Charles Wild or Augustus Pugin.
- CORONATION OF GEORGE IV., 19TH JULY 1821. The Champion of England entering Westminster Hall. 59-1878.
14 by 19. *In E.I.D.*
Attributed to Charles Wild.
- VIEW OF LINCOLN CATHEDRAL. A.L. 8465a.
7 $\frac{1}{2}$ by 8 $\frac{3}{4}$. *In E.I.D.*
- LINCOLN CATHEDRAL: INTERIOR. A.L. 8465b.
8 $\frac{1}{2}$ by 7 $\frac{1}{8}$. *In E.I.D.*
- LINCOLN CATHEDRAL: THE CROSSING, LOOKING SOUTH. A.L. 8465c.
8 $\frac{3}{4}$ by 7. *In E.I.D.*
- INTERIOR OF A LARGE CHURCH. A.L. 8465d.
8 $\frac{1}{4}$ by 6 $\frac{5}{8}$. *In E.I.D.*
- ST. JAMES'S PALACE: VIEW FROM PALL MALL. A.L. 8532.
7 $\frac{5}{8}$ by 9 $\frac{1}{4}$. *In E.I.D.*
The Department of E.I.D. also contains pencil drawings by the above artist.

WILDE, W.

Probably William Wilde of Nottingham, who exhibited from 1864 to 1880 at Suffolk Street and elsewhere.

A WOOD ON A SLOPING BANK. 1103-1886.

15½ by 12. Signed, and dated (18)62.

Dixon Bequest (Bethnal Green Museum).

WILDMAN, William A.

LANCASHIRE SHAWLS.

P. 1-1926.

21½ by 18½. Signed.

Given by F. Galsworthy, Esq.

WILKIE, Sir David, R.A.

Was the son of a Scotch minister, and was born at Cults, Fifeshire, on the 18th November 1785. At the age of fourteen he was sent to the Trustees' Academy at Edinburgh, whence he returned to Cults in 1804. Having made some money by painting portraits, Wilkie went to London in 1805, became a student of the Royal Academy, and exhibited there in 1806. His subjects from domestic life, painted in oils, attracted the attention of the public; he was elected A.R.A. in 1809 and R.A. in 1811. In 1814 he went to Paris, and in 1817 and 1822 he visited Scotland. On the failure of his health in 1825, Wilkie travelled abroad. Influenced perhaps by the Spanish masters, his style now changed, and his subsequent productions did not equal his earlier pictures. On the death of Lawrence in 1830, Wilkie was appointed Serjeant Painter to the King, and he painted several Royal portraits; in 1836 he was knighted. In 1840 he toured in the East, but died at sea, near Gibraltar, on his way home, on the 1st June 1841.

STUDY FOR "THE PEEP O' DAY BOY."

93.

13 by 20½. Chalk and sepia.

In E.I.D. Sheepshanks Gift.

SKETCHES AND STUDIES FOR THE PICTURE OF "THE REFUSAL." 120 to 124.

Various sizes. Pencil, chalk, and ink. *Sheepshanks Gift.*

See Picture No. 226, Catalogue of Oil Paintings, 1907, p. 147.

A YOUNG WOMAN.

125 (A.L. 7348).

3½ by 3½. Sepia.

In E.I.D.

CAMELS AND TRAVELLERS.

126 (A.L. 7349).

4½ by 6. Sepia. Signed, and dated 1833.

In E.I.D.

REAPERS.

195.

5½ by 6½. Slight sketch in chalk. Signed.

In E.I.D.

THREE SKETCHES. One is a profile of W. Mulready, R.A. 420.
Various sizes. Chalk, etc. *In E.I.D. Sheepshanks Gift.*

SIR ROBERT PEEL READING TO QUEEN VICTORIA. 1487-1869.
11½ by 9. *In circulation. Townshend Bequest.*

SKETCH FOR "THE READING OF THE WILL." 631-1870.
7 by 9. Crayon and water colour.
In circulation. Parsons Bequest.

FINDING THE BODY OF TIPPOO SAHIB. 50-1873.
18½ by 23. Crayon and water colour.
Given by C. T. Maud, Esq.

AN EASTERN PHYSICIAN. 53-1873.
14½ by 10½. Crayon. *Given by C. T. Maud, Esq.*

STUDY OF THE BABY IN "THE PEEP O' DAY BOY." 54-1873.
8½ by 14. Crayon and water colour.
Given by C. T. Maud, Esq.

MAN STANDING BY A HORSE. D. 942.
10¾ by 7¾. Distemper. *Dyce Bequest.*

The Dyce Collection contains nineteen studies for pictures and drawings in chalk, sepia, etc., by Wilkie.

The Department of E.I.D. also contains some chalk drawings by Wilkie.

WILKINSON, Rev. Joseph.

Was working about 1810, when he published views in Cumberland, Westmorland, and Lancashire. Also drew views in Norfolk.

ORMATHWAITE COTTAGE, UNDERSKIDDAW. E. 50-1924.
7 by 9¾. *In E.I.D. Given by C. Reginald Grundy, Esq.*

COTTAGE IN THE VALE OF EMBLETON, NEAR BASSENTHWAITE. E. 51-1924.
6½ by 9¾. *In E.I.D. Given by C. Reginald Grundy, Esq.*

COTTAGES AT PORTINSCALE, NEAR KESWICK. (Now taken down.) E. 52-1924.
9¾ by 15¼. *In E.I.D. Given by C. Reginald Grundy, Esq.*

WILLIAMS, Alfred.

Born in 1832. Received lessons in water-colour drawing from William Bennett (*q.v.*). As a young man he supported himself by drawing on wood for book illustrations. In 1854

he toured in Northern Italy and Switzerland, and acquired a taste for mountain scenery. From 1860 to 1886 Williams was engaged in business, but spent his summer holidays in travelling. He was elected a Member of the Alpine Club in 1878. After his retirement he produced many pictures, including some Scotch scenes. He exhibited occasionally at the Royal Academy and elsewhere between 1880 and 1890; in 1902 some of his pictures of India, the result of a stay in that country in 1900, were exhibited at the Alpine Club; here also some of his views of mountain scenery were shown in 1905. Williams died at Ste. Maxime-sur-Mer in France, in March 1905.

MONTE ROSA AT SUNRISE, FROM ABOVE ALAGNA.

D. 724-1905.

24 $\frac{1}{4}$ by 41 $\frac{1}{2}$.

Given by the family of the painter.

WILLIAMS, Benjamin.

Born at Langley Green, Worcestershire, 13th April 1868. Lived at Birmingham from about 1877. Studied at the Birmingham Municipal School of Art and won several prizes and medals; was influenced by W. J. Wainwright, R.W.S.; taught at the Chandos Road and Lingard Street branch schools, the Central School of Art, and the Aston Manor Technical School, where he was second master. Williams was an Associate of the Royal Birmingham Society of Artists. He was an authority on musical instruments. He died unmarried at Wolverhampton on the 13th December 1920.

MEDITATION: A WOMAN IN CHURCH.

P. 69-1921.

40 $\frac{3}{16}$ by 27.

Given by J. Williams, Esq.

Exhibited at the Royal Birmingham Society of Artists, 1903 (494), 1911 (201), and 1921; the Royal Academy, 1904 (945); the Walker Art Gallery, Liverpool, 1904 (426).

A MAN IN A CAP.

P. 15-1922.

9 $\frac{1}{16}$ by 7 $\frac{3}{16}$ (on a much larger piece of paper).

In circulation. Given by J. Williams, Esq.

A MAN IN A CAP.

P. 16-1922.

15 $\frac{3}{4}$ by 11 $\frac{1}{4}$.

In circulation. Given by J. Williams, Esq.

A MAN IN A CAP.

P. 17-1922.

12 $\frac{5}{8}$ by 8 $\frac{1}{16}$.

In circulation. Given by J. Williams, Esq.

A GIRL WITH RED HAIR.

P. 18-1922.

15 $\frac{1}{16}$ by 10 $\frac{1}{16}$.

Given by J. Williams, Esq.

AN ARTIST.

P. 19-1922.

22 $\frac{1}{32}$ by 15 $\frac{3}{32}$.

Given by J. Williams, Esq.

WILLIAMS, C.

An artist named C. Williams exhibited at the Royal Academy, 1825-26.

A GIRL, WITH A BUCKET, WALKING ALONG A ROAD.

E. 2610-1917.

6 $\frac{1}{4}$ by 7 $\frac{1}{2}$. Signed.*In E.I.D. Given by Arthur Myers Smith, Esq.*

WILLIAMS, Hugh William.

Known as "Grecian Williams." Born at sea in 1773. While young he settled at Edinburgh. In 1811-12 he published six large engravings of views in the Highlands. Subsequently he travelled for a few years in Italy, Greece, etc. He returned in 1818, exhibited a collection of his sketches at Edinburgh in 1822, and published his *Travels* and his *Views in Greece* (1827-29). Towards the end of his career he married a lady of position and fortune. He died on the 23rd June 1829.

The Library of the Museum contains four manuscript letters by Williams in a volume relating to the Associated Artists.

CASTLE CAMPBELL, LOOKING DOWN GLEN DEVON, CLACKMANNANSHIRE. 648.

16 $\frac{1}{2}$ by 23 $\frac{1}{4}$.*Given by Miss Elizabeth Twining.*

LOCH TUMMEL, NORTH HIGHLANDS, SCOTLAND. 649.

16 $\frac{1}{2}$ by 23 $\frac{1}{4}$.*Given by Miss Elizabeth Twining.*

BOTHWELL CASTLE, LANARKSHIRE. 3018-1876.

16 $\frac{3}{4}$ by 21 $\frac{1}{8}$. Signed, and dated 1802.*William Smith Bequest.*LANDSCAPE: RIVER FLOWING BETWEEN MOUNTAINS AND
CROSSED BY A BRIDGE. 1452-1882.

24 by 36.

*In circulation.**Formerly ascribed to F. Nicholson.*

LAKE OR RIVER SCENE IN THE SCOTTISH HIGHLANDS.

63-1887.

10 $\frac{1}{4}$ by 14 $\frac{3}{4}$. Signed, and dated 1802.*In circulation.*

BANGOR CATHEDRAL: PENMAENMAWR IN THE DISTANCE.

207-1890.

14 $\frac{7}{8}$ by 19 $\frac{7}{8}$. Signed, and dated 1806.*In circulation.*

SCENE IN THE HIGHLANDS, WITH CASTLE.

208-1890.

24 by 33. Signed, and dated 1803.

VIEW ON THE BRAN, NEAR DUNKELD.

A.L. 4644.

16 $\frac{1}{8}$ by 23 $\frac{1}{4}$.*In E.I.D. Given by Miss Elizabeth Twining.*

THE FARM OF ALANE, COLYWROCKAN, NEAR KILLIECRANKIE. A.L. 4645.

16 by 23. *In circulation. Given by Miss Elizabeth Twining.*

VIEW OF BRAEMAR, NORTH HIGHLANDS. A.L. 4646.

16 by 23. *In circulation. Given by Miss Elizabeth Twining.*

The Department of E.I.D. contains a landscape in Indian ink by the above artist.

WILLIAMS, Penry.

Born at Merthyr Tydvil about 1800; was the son of a house painter, with whom he worked for some time; but he showed great artistic ability and was sent by some gentlemen to study in London, where he entered the Royal Academy Schools. He won medals at the Society of Arts, 1819-21. He exhibited from 1822 to 1869 at the Royal Academy, British Institution, Suffolk Street, and the Old Water Colour Society, becoming an Associate of the last-named in 1828; he appears to have left the Society in 1833. In 1827 he settled in Rome, where he practised both in oils and water colours. He died there in August 1885.

ROMAN BEGGARS IN THE COSTUME OF SUBIACO. 3005-1876.

12½ by 10¼. Signed, and dated 1829.

William Smith Bequest.

THE TOILET: A STUDY AT ROME.

206-1890.

13½ by 10¾. Signed, and dated 1829.

WILLIAMS, Terrick, A.R.A., R.I., R.O.I.

THE FRUIT MARKET, TANGIER.

P. 69-1922.

10½ by 14¼. Signed. *Bequeathed by the late Charles Poland, Esq.*

WILLIAMSON, Frederick.

Exhibited from 1856 to 1896 at the Royal Academy, Society of British Artists, etc.

LANDSCAPE, WITH SHEEP.

1727-1900.

5½ by 9. Signed, and dated 1876.

Ashbee Bequest.

WILLIAMSON, J. B.

Was for some time master of the School of Art at Taunton; afterwards taught at the Gower Street School of Art. Exhibited 1868-71.

SEATON BAY, DEVONSHIRE.

A.L. 5992.

9½ by 13¾. Signed.

In E.I.D.

WILLIAMSON, W. M.

Exhibited at the Royal Academy and elsewhere, 1868-73.

GATEWAY OF DENTDELION MANOR HOUSE, NEAR MARGATE.

A.L. 7090.

17½ by 26¾. Dated 1868.

In E.I.D.

WILLIS, Henry Brittan, R.W.S.

Son of a painter at Bristol, where he was born in 1810; he was instructed by his father. He went to America in 1842, but returned, and settled in London in 1843. Willis exhibited from 1844 to 1883, chiefly at the Old Water Colour Society, of which he became an Associate in 1862 and a Member in 1863, but also at the Royal Academy, British Institution and elsewhere. He painted landscapes, usually with cattle. He died on the 17th January 1884.

LANDSCAPE, WITH A TIDAL RIVER, COWS IN THE FORE-
GROUND. 1097-1886.

7½ by 13½. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

OXEN PLOUGHING. 1161-1886.

19¼ by 35¾. Signed, and dated 1865.

Dixon Bequest (Bethnal Green Museum).

HARVEST FIELD, WITH A BULLOCK WAGGON: SUNSET. 1218-1886.

5½ by 8¾. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

LANDSCAPE, WITH FARM BUILDINGS. D. 1596-1889.

4½ by 9¾.

In E.I.D.

LANDSCAPE, WITH A SANDY ROAD. D. 1597-1889.

4½ by 6¾.

In E.I.D.

LANDSCAPE, WITH LOG AND COTTAGES. D. 1598-1889.

6½ by 10¾. Signed, and dated (18)50.

In E.I.D.

The Department of E.I.D. also contains some drawings of animals by H. B. Willis.

WILLOUGHBY, Mrs. Vera.

THE OROS, ÆGINA. P. 60-1924.

14¾ by 16¾. Signed. Tempera on panel.

Given by A. E. Anderson, Esq.

WILSON, Andrew.

Born in 1780 at Edinburgh; was a pupil of Alexander Nasmyth. At the age of seventeen he came to London and worked for a short time at the Royal Academy Schools; then he went to Italy and studied at Rome and Naples. After a short visit to England in 1803, he settled at Genoa, where he collected works by old masters. In 1806 he returned to England. He exhibited at the British Institution, and frequently contributed to the Edinburgh exhibitions. He joined the Associated Artists in 1808; about the same year he became a drawing master at Sandhurst Military College, but he resigned the post in 1818, and was appointed master of the Trustees' Academy at Edinburgh. In 1826 he went to Italy with his wife and family and stayed there till 1847, when he visited London. He died during a stay at Edinburgh on the 27th November 1848.

The Library of the Museum contains five manuscript letters by Wilson in a volume relating to the Associated Artists.

OXFORD, FROM A DISTANCE.	34-1878.
10½ by 17.	
HARLECH CASTLE, NORTH WALES.	35-1878.
10¼ by 16¾.	<i>In circulation.</i>
SKETCH NEAR SANDHURST, BERKS.	36-1878.
8¾ by 12.	<i>In E.I.D.</i>
SKETCH NEAR SANDHURST, BERKS.	37-1878.
7½ by 9¾.	<i>In circulation.</i>
SANDHILLS ON THE COAST, ST. ANDREWS, FIFESHIRE.	38-1878.
10 by 15.	<i>In E.I.D.</i>
LEITH ROADS, WITH SHIPPING.	39-1878.
6½ by 9¼.	<i>In circulation.</i>
STUDY OF TREES, BALLATER, ABERDEENSHIRE.	209-1890.
11½ by 9¾.	
ST. JOHN LATERAN, ROME.	563-1891.
31 by 47.	
THE TOWN AND LAKE OF NEMI.	E. 2793-1923.
11¾ by 17¾. Signed, and dated 1827.	
<i>In E.I.D. Given by H. Stuart Thompson, Esq.</i>	

The Department of E.I.D. also contains a pencil drawing by Andrew Wilson.

WILSON, Charles E.

BLOWING BUBBLES.

1768-1900.

14 by 9 $\frac{1}{4}$. Signed.*In circulation. Ashbee Bequest.*

RUSTIC ANGLERS.

1783-1900.

15 $\frac{3}{8}$ by 11 $\frac{5}{8}$. Signed.*Ashbee Bequest.***WILSON, H.**UPPER CLOISTERS, ST. STEPHEN'S CHAPEL, LOOKING INTO
WESTMINSTER HALL. D. 1923-1908.14 $\frac{3}{4}$ by 10 $\frac{3}{4}$. Pencil, tinted. Signed, and dated 1834.*In E.I.D. Given by Sydney Vacher, Esq.***WILSON, J. Frederick, R.B.A., A.R.I.B.A.**

AMSTERDAM.

P. 1-1924.

7 $\frac{1}{32}$ by 10 $\frac{1}{32}$. Signed, and dated 1923.*Given by Cecil A. Hunt, Esq., R.W.S.*Exhibited at the Royal Society of British Artists, Autumn,
1923 (No. 128).**WILSON, J. P.**

THE GREEN MAN, BALLS POND ROAD.

7 $\frac{1}{4}$ by 11. Dated 1869.*Given by the Hon. Arthur Villiers, D.S.O. Bethnal Green
Museum.***WILSON, J. T.**Exhibited from 1856 to 1882 at the Royal Academy,
Suffolk Street and elsewhere.

STREAM AND COTTAGE, THURSLEY, SURREY.

609.

10 by 17 $\frac{3}{4}$. Signed, and dated 1863.*In E.I.D.*The Bethnal Green Museum contains six water-colour
drawings by, and one attributed to, J. T. Wilson, repre-
senting views in that neighbourhood; they were presented
by the Hon. Arthur Villiers, D.S.O.**WILSON, Richard, R.A.**Born at Penegoes, Montgomeryshire, on the 1st August
1714; was the son of a clergyman; was sent to London in
1729 and placed under Thomas Wright, a portrait painter.
He lived by portrait painting until the age of thirty-five,
when he went to Italy for six years; during his stay there
he almost abandoned portraiture for landscape painting.
He returned to London in 1755, and exhibited from 1760;
he became an original Member of the Royal Academy in

1768, and was appointed its Librarian in 1776. His works did not sell well during his lifetime, and he was often in poverty until, towards the end of his career, he inherited some property in Wales, near Llanberis. He died in Denbighshire in May 1782, and was buried at Mold.

LANDSCAPE.

P. 15-1915.

16 $\frac{1}{4}$ by 20 $\frac{1}{4}$. Oil and body colour (?)

Given by Henry J. Pfungst, Esq., F.S.A.

Probably a study for "The Destruction of Niobe's Children" in the National Gallery.

SKETCH OF A COTTAGE IN A LANDSCAPE.

In the Library of the Museum.

Attributed to Wilson.

Frontispiece to Colonel Cunningham's manuscript notes and additions to Allan Cunningham's lives of Wilson and Gainsborough.

The Department of E.I.D. and the Dyce Collection contain numerous monochrome drawings by Wilson, and the former a sketch book of Wilson's and a memorandum book containing sketches by him.

WIMPERIS, Edmund Morison, V.P.R.I.

Born at Chester on the 6th February 1835; entered the office of a business house in that town, but was apprenticed at the age of sixteen to Mason Jackson, a London wood-engraver. Subsequently he returned to business for five years, but finally took to drawing on wood blocks for the *Illustrated London News*, and several other publications. Wimperis also took up landscape painting, chiefly in water colours, restricting himself, however, to English scenery. He exhibited from 1859 at Suffolk Street and elsewhere. He was a Member of the Society of British Artists and of the Institute of Oil Painters, and he became an Associate of the Institute (now the Royal Institute) of Painters in Water Colours in 1873, a Member in 1875, Treasurer in 1888, and Vice-President in 1895. He died on Christmas Day, 1900.

HAYFIELD AT AMBERLEY, SUSSEX.

1747-1900.

9 $\frac{3}{4}$ by 13 $\frac{3}{4}$. Signed, and dated 1891.

Ashbee Bequest.

Reproduced in Sir W. Armstrong's *Art in Great Britain and Ireland*, 1909, p. 266.

COTTAGES NEAR RINGWOOD, HANTS.

1778-1900.

9 $\frac{3}{4}$ by 13 $\frac{3}{4}$. Signed, and dated 1874.

Ashbee Bequest.

ON THE CREEK, BOSHAM. 1793-1900.
 $9\frac{3}{4}$ by $13\frac{7}{8}$. Signed, and dated 1894. *Ashbee Bequest.*

AUTUMN: THE WANING WOODS. A.L. 5818.
 $8\frac{7}{16}$ by $12\frac{3}{4}$. Signed, and dated 1868. *In E.I.D.*

ON THE EAST COAST. P. 18-1918.
 $12\frac{9}{16}$ by $19\frac{1}{2}$. *Given by R. Clarke Edwards, Esq.*
 Sold among the artist's remaining works at Christie's, 9th
 February 1901 (Lot 11).
 Reproduced in the *Review of the Principal Acquisitions*, 1918.

A WINDY MOOR. P. 19-1918.
 $11\frac{9}{16}$ by $18\frac{1}{2}$. *Given by R. Clarke Edwards, Esq.*
 Sold among the artist's remaining works at Christie's, 12th
 February 1901 (Lot 501).

SHEEP ON A COMMON. P. 20-1918.
 $11\frac{1}{4}$ by $18\frac{5}{8}$. Dated Sept. 25-84.
Given by R. Clarke Edwards, Esq.
 Sold among the artist's remaining works at Christie's, 12th
 February 1901 (Lot 400).

GORSE COMMON. P. 66-1919.
 9 by $13\frac{1}{2}$. *In circulation. Bernard H. Webb Bequest.*

WINTER, R. *See Payne, W., No. 1052-1884.*

WITHERINGTON, William Frederick, R.A.

Born in Goswell Street, London, on the 26th May 1785.
 He entered upon a commercial career, but from 1805 he
 found time to study at the Royal Academy, and finally
 gave up business to devote himself entirely to art. He
 began by painting landscapes with figures, but the latter
 gradually assumed more importance, and most of his later
 works represented genre subjects. Witherington exhibited
 from 1808 to 1863 at the Royal Academy, British Institution
 and elsewhere; he became A.R.A. in 1830, R.A. in 1840,
 and Honorary Retired Academician in 1863. On account
 of ill-health he spent most of his life in the country, but
 died in London on the 10th April 1865.

A HOP GARDEN. 328-1895.
 $9\frac{3}{4}$ by 13.

AN AVENUE. P. 8-1922.
 $10\frac{7}{16}$ by $14\frac{1}{2}$.
 At the back is a water colour landscape sketch.

WOLEDGE, F. W.

Lived at Brighton. Exhibited at the Royal Academy in 1846.

LANDSCAPE, WITH FIGURES : IN THE BACKGROUND A HIGH WALL, WITH A TOWER BEHIND IT. E. 1808-1917.

8 $\frac{11}{16}$ by 5 $\frac{11}{16}$. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

WOLF, Joseph, R.I.

Born on the 21st January 1820, at Mörz, near Coblenz. From early childhood he was passionately fond of birds, and would spend hours watching them and drawing them. He was apprenticed for three years to the Brothers Becker, lithographers, of Coblenz, and subsequently became a lithographer at Darmstadt. In order to obtain practical instruction in drawing, Wolf went to Antwerp, where he painted some pictures of birds, and from Antwerp proceeded in 1848 to London, where he obtained employment at the British Museum. He drew for a very large number of books on natural history, one of the most important being John Gould's *Birds of Great Britain*; he also drew for the Zoological Society. Wolf exhibited from 1849 to 1881 at the Royal Academy, British Institution, and the Institute of Painters in Water Colours, becoming successively an Associate and a Member of the last-named (now the Royal Institute) in 1874. He died on the 20th April 1899 at Primrose Hill, London.

PTARMIGAN : SUMMER.

429-1891.

11 by 19 $\frac{3}{4}$. Signed, and dated 1875.

Prescott Hewett Gift.

PTARMIGAN : WINTER.

430-1891.

11 by 19 $\frac{3}{8}$. Signed, and dated 1873.

Prescott Hewett Gift.

The Department of E.I.D. contains numerous drawings of birds, animals, etc., by the above artist.

WOLFE, George.

Resided at Clifton. Exhibited sea-pieces, etc., at the Royal Academy, British Institution and Suffolk Street from 1855 to 1873.

THE SHORE AT PENZANCE : EBBING TIDE.

1172-1886.

22 $\frac{1}{4}$ by 41 $\frac{1}{4}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

WOOD, Francis Derwent, R.A.

Born of an English mother and an American father at Keswick in 1871. Spent his early years in Switzerland and

Germany; began his artistic career at Karlsruhe. Returned to England in 1889; studied at South Kensington under Professor Lanteri; assisted Professor Legros (*q.v.*) at the Slade School for two years; assisted Thomas Brock, R.A., 1894-5; won a gold medal and travelling studentship at the Royal Academy in 1895; was for a time modelling master at the Glasgow Art Schools; became A.R.A. in 1910 and R.A. in 1920. Enlisted in the R.A.M.C. in 1915; received a commission in 1916. After the war he did important work in remodelling the faces of men disfigured by wounds. He became professor of sculpture at the Royal College of Art. Though primarily known as a sculptor he was also a landscape painter in water colours. He died in London, after an operation, on the 19th February 1926 and was buried at Amberley.

PEPPER'S QUARRY, AMBERLEY.

P. 29-1925.

13 $\frac{5}{8}$ by 20 $\frac{7}{8}$. Signed, and dated 1923.

WOOD, Lewis Pinhorn.

Exhibited at the Royal Society of British Artists and elsewhere, 1870-1891.

NAMUR, BELGIUM. Distant view.

E. 1958-1919.

10 $\frac{3}{8}$ by 14 $\frac{1}{2}$. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

HUY, ON THE MEUSE, BELGIUM. View showing the Cathedral and Fort.

E. 1959-1919.

10 $\frac{1}{4}$ by 14 $\frac{1}{2}$. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

HUY, ON THE MEUSE, BELGIUM. General view.

E. 1960-1919.

10 $\frac{1}{8}$ by 14 $\frac{1}{16}$. Signed.

In E.I.D. Given by Arthur Myers Smith, Esq.

WOOD, Thomas.

Born in London on the 24th April 1800; was the second son of J. G. Wood, F.S.A. He was chiefly self-taught, but became known for his accurate study of nature. He was well acquainted with the construction of vessels, rigging, etc., and painted marine subjects and landscapes in water-colours, occasionally exhibiting at the Royal Academy and New Water Colour Society (now the Royal Institute) from 1828 to 1853; he was a Member of the latter society in 1833. Thomas Wood became a drawing master at Harrow School in 1835, and retired in 1871 on account of failing

sight. He died on the 29th March 1878, at the house of his son, Rev. J. G. Wood, vicar of Conisborough, Yorkshire.

MONT ORGUEIL, JERSEY.

521-1874.

20 $\frac{1}{4}$ by 29. Signed, and dated 1830.

WOOD, Thomas Peploe.

Born on the 1st January 1817 at Little Haywood, Colwich, near Stafford, the fourth son of a toll-gate keeper. He was self-taught in art. He early formed a collection of engravings, and was influenced by the work of Cuyp, Poussin, Claude and Potter. An architect named Trubshaw brought him in 1836 to London, where he sold drawings to Colnaghi. He was again in London in 1839, 1840 and 1843. He was a versatile artist, and painted figures, cattle and landscapes. He died of consumption in April 1845. His brother, Samuel Peploe Wood (*d.* 1872), was a sculptor.

VIEW ON THE RIVER NETHAN, LANARKSHIRE. P. 48-1920.

5 $\frac{7}{8}$ by 7 $\frac{3}{4}$. Signed, and dated 1839.

BASS ROCK, EAST LOTHIAN.

E. 3376-1922.

7 $\frac{9}{16}$ by 10 $\frac{3}{8}$. Signed, and dated 1839.

In E.I.D. Given by Douglas Eyre, Esq.

A VILLAGE STREET SCENE.

E. 3378-1922.

9 $\frac{7}{8}$ by 8.

In E.I.D. Given by Douglas Eyre, Esq.

The Department of E.I.D. contains other drawings by, and attributed to, T. P. Wood, in pen and ink, sepia, etc.

WOOD, Wallace.

MALDON, ESSEX.

P. 31-1924.

6 $\frac{9}{16}$ by 11 $\frac{1}{8}$. Signed, and dated 1921.

Given by Augustus Walker, Esq.

Reproduced in *Drawing and Design*, July 1924, p. 41.

WOOD, William T., V.P.R.W.S.

AN EARLY SPRING MORNING IN KEW GARDENS. P. 23-1926.

15 $\frac{1}{4}$ by 17 $\frac{3}{8}$. Pencil and wash. Signed.

Exhibited at the Royal Society of Painters in Water Colours, Summer 1922.

WOODFORDE, Samuel, R.A.

Born in September 1763, at Ansford, near Castle Cary, Somersetshire; was the second son of a solicitor. He received a good education, and having early displayed a

passion for art was sent by Mr. Hoare of Stourhead to London, where he became a student at the Royal Academy in 1782. About 1785 Sir Richard Colt Hoare enabled him to visit Italy, where he studied at Rome and Venice, returning to England in 1791. He painted portraits and figure subjects. His exhibits at the Royal Academy and British Institution range from 1784 to 1815. He was elected A.R.A. in 1800 and R.A. in 1807. Woodforde revisited Italy in 1815, and died at Bologna on the 27th July 1817.

PAN TEACHING APOLLO TO PLAY ON THE PIPES. 555.
10 $\frac{3}{8}$ by 7 $\frac{3}{8}$. Date about 1790.

WOODMAN, Charles Henry.

Born in 1823, son and grandson of artists named Richard Woodman. Was awarded a silver palette by the Society of Arts in 1838 for an Indian ink drawing of figures. Exhibited at the Royal Academy and elsewhere, 1842-85. Died in 1888.

STUDY OF ROCKS AT DWYGYFYLCHI PASS, NORTH WALES. E. 18-1913.

9 $\frac{9}{16}$ by 17 $\frac{5}{8}$. Signed.

In E.I.D. Given by the artist's daughters.

DENHAM LOCKS, WINDSOR. E. 19-1913.

15 by 21 $\frac{3}{8}$. Signed.

In E.I.D. Given by the artist's daughters.

PARLIAMENT HILL FIELDS, HAMPSTEAD. E. 20-1913.

14 $\frac{7}{8}$ by 21 $\frac{1}{2}$. Signed.

In E.I.D. Given by the artist's daughters.

BY COLLINS' FARM, HAMPSTEAD, LOOKING TOWARDS FINCHLEY. E. 21-1913.

15 $\frac{1}{4}$ by 21 $\frac{1}{2}$. Signed.

In E.I.D. Given by the artist's daughters.

STUDY OF BRAMBLES. E. 22-1913.

10 $\frac{1}{8}$ by 14 $\frac{7}{8}$. Signed.

In E.I.D. Given by the artist's daughters.

RICHMOND PARK. E. 24-1913.

15 by 21 $\frac{5}{8}$. Dated (18)53.

In E.I.D. Given by the artist's daughters.

ON THE MOUNTAINS BEHIND PENMAENBACH, NORTH WALES. E. 1888-1914.

10 $\frac{5}{8}$ by 26. Signed, and dated 1870.

In E.I.D. Given by the artist's daughters.

DEER IN RICHMOND PARK. P. 17-1914.

12 $\frac{1}{16}$ by 16 $\frac{3}{8}$. Signed.

Given by the artist's daughters.

WOODROFFE, R.

Nothing appears to be recorded about this painter. He was probably not identical with R. Woodrouffe of London who exhibited paintings of animals and still life at the Royal Academy and British Institution, 1835-54.

SOUTH-EAST VIEW OF THE TOWER OF THE ABBEY CHURCH AT BATH: SUNRISE EFFECT. From a room at the back of a house on the north side of York Street.

D. 1667-1904.

9 $\frac{11}{16}$ by 7 $\frac{7}{8}$. Signed, and dated 1825 at the back. *In E.I.D.*

WOOLNOTH, Charles N., R.S.W.

Exhibited 1833-75. Was a Member of the Royal Scottish Society of Painters in Water Colours.

NEAR CRIEFF, PERTHSHIRE.

1200-1886.

21 by 31 $\frac{1}{2}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

WRIGHT, John, A.R.E.

WARRINGTON CRESCENT, 1918, AFTER THE AIR RAID.

P. 75-1919.

9 $\frac{5}{8}$ by 12 $\frac{7}{8}$. Signed. *Given by Cecil A. Hunt, Esq., R.W.S.*

WRIGHT, John Masey (or Massey).

Born at Pentonville, on the 14th October 1777; was the son of an organ builder. At the age of sixteen he was introduced to Stothard, and attempted designs from Shakespeare. Living in Lambeth, he made the acquaintance of John Wilson, scene painter at Astley's Theatre, and afterwards of D. Roberts, R.A. (*q.v.*), C. Stanfield, R.A. (*q.v.*), and Barker, the panoramic painter. His skill in drawing the figure was of great value in the scene loft, and he was engaged for a time at His Majesty's Theatre. He also practised with success as a panoramic painter. From 1808 to 1866 Wright exhibited at the Royal Academy, British Institution, British Artists and Old Water Colour Society. Till about 1820 he painted chiefly in oils, but then took to water colour painting, and in 1824 became an Associate, and in the same year a Member, of the Old Society, where he principally exhibited. He was also a successful designer of book illustrations. After a most industrious life, Wright died on the 13th May 1866, having been an annuitant of the Royal Academy from 1858.

FALSTAFF, PRINCE HENRY AND POINS. — Shakespeare, *Henry IV.*, Part I., Act I., scene 4. 457.

11 $\frac{3}{4}$ by 9 $\frac{3}{8}$.

In circulation.

YOUNG THORNHILL INTRODUCING HIMSELF TO THE PRIM-ROSE FAMILY. 550.

"He let us know that his name was Thornhill, and that he was the owner of the estate that lay for some extent round us."—Goldsmith, *Vicar of Wakefield*, chapter v.

Exhibited at the Old Water Colour Society in 1848.

14 $\frac{3}{8}$ by 10 $\frac{3}{8}$. *Ellison Gift.*

THE EVERLASTING CLUB. 2984-1876.

"The *Everlasting Club* consists of a hundred members, who divide the whole twenty-four hours among them in such a manner, that the club sits day and night from one end of the year to another."—Addison, *The Spectator*, No. 72.

9 $\frac{1}{4}$ by 12 $\frac{5}{8}$. *William Smith Bequest.*

THE VILLAGE CHOIR, A CHURCH INTERIOR. 61-1887.

7 $\frac{1}{4}$ by 5 $\frac{3}{4}$. *In circulation.*

THE ALARM. 114-1892.

8 $\frac{7}{16}$ by 5 $\frac{3}{4}$. *In circulation.*

SCENE FROM "DON QUIXOTE." 1801-1900.

11 $\frac{1}{8}$ by 13 $\frac{1}{2}$. *In circulation. Ashbee Bequest.*

THE RETURN OF OLIVIA. 1918-1900.

"The unhappy victim stood pale and trembling, unable to weep or reply."—Goldsmith, *Vicar of Wakefield*, chapter xxii.

7 $\frac{3}{8}$ by 10 $\frac{3}{4}$. *Ashbee Bequest.*

The Department of E.I.D. contains a sepia drawing by the above artist.

WRIGHT, Richard H.

THE CATHEDRAL, SIENA. P. 22-1909.

8 $\frac{7}{16}$ by 10 $\frac{1}{16}$. Signed, and dated (19)02.
Given by Alfred E. Lidgett, Esq.

DURHAM. E. 717-1922.

10 $\frac{1}{2}$ by 14 $\frac{1}{8}$. Signed.
In E.I.D. Bequeathed by Charles Poland, Esq.

WYARD, J.

LIMESTONE COUNTRY ABOVE THE WYE (?). E. 58-1922.

9 $\frac{7}{8}$ by 13 $\frac{1}{2}$. *In E.I.D. Given by H. Stuart Thompson, Esq.*

WYATT, Henry.

Born at Thickbroom, near Lichfield, on the 17th September 1794. In 1811 his guardian, Francis Eginton, a glass painter, sent him to London, where he studied at the Royal

Academy, and in the studio of Sir Thomas Lawrence. Subsequently he practised portrait painting at Birmingham, Liverpool and Manchester, but lived in London from 1825 to 1834. Wyatt exhibited at the Royal Academy, British Institution and Suffolk Street from 1817 to 1838. His subjects included portraits, domestic scenes and landscapes. Failing health obliged him to leave London in 1834, and after residing at Leamington and later at Manchester, he died at Prestwich in 1840.

SANDOWN BAY, ISLE OF WIGHT, DUNNOSE POINT IN THE
DISTANCE. 106-1892.

5½ by 8½.

WYATT, Sir Matthew Digby.

An architect, born in 1820 near Devizes, where he was educated. Entered the office of his brother, T. H. Wyatt, architect. Went abroad in 1845, studied architecture in Germany, France and Italy, and published facsimiles of his sketches on his return. Was one of the committee of the Great Exhibition of 1851, an active promoter of the Crystal Palace, and a Juror of the Paris Exhibition of 1855. Exhibited architectural designs at the Royal Academy from 1853 to 1874; won a gold medal at the Royal Institute of British Architects in 1866. Joined with Sir Gilbert Scott, R.A., in the erection of the India Office, Whitehall. Was knighted in 1869, and in the same year became Slade Professor of Art at Cambridge. Wrote works on art. Died at Dimlands Castle, Cowbridge, in 1877.

CHURCH DOORWAY, SPOLETO, ITALY. 210-1890.
10½ by 6½. Signed, and dated 1846.

The Department of E.I.D. contains drawings and designs by the above artist.

WYATVILLE, Sir Jeffry, R.A.

Born at Burton-on-Trent in 1766; went to London in 1783, worked for seven years in the office of his uncle, Samuel Wyatt, an architect, and then served a second term with another uncle, James Wyatt, under whom he made a special study of Gothic architecture. He was for many years an architect and a builder on a large scale; he made additions to Sidney Sussex College, Cambridge, and Chatsworth, but his greatest work was the enlargement of Windsor Castle. He exhibited at the Royal Academy from 1786 to 1839, was elected A.R.A. in 1822, and R.A. in 1824, changed his

name from Wyatt to Wyatville in 1824, and was knighted in 1828. Died at his house in Brook Street, Grosvenor Square, on the 10th February 1840, and was buried in St. George's Chapel, Windsor.

THE LODGE, WOLLATON HALL, NOTTINGHAMSHIRE.

211-1890.

10½ by 18.

The Department of E.I.D. contains designs for Chatsworth House by the above artist.

WYLD, William.

Born in London in 1806 ; became Secretary to the British Consulate at Calais, where he studied under Francia (*q.v.*) ; travelled with Horace Vernet in Italy, Spain and Algeria ; was a friend of Bonington (*q.v.*). In 1839 he published twenty lithographic views of Paris. He exhibited from 1849 to 1882 at the Royal Academy, British Institution and New Water Colour Society (now the Royal Institute), becoming an Associate of the last-named society in 1849 and a Member in 1879 ; he resigned in 1883. Wyld spent most of his life at Paris, and frequently contributed to the Salon, where he was awarded two medals. He became a member of the Legion of Honour in 1855. He is said to have had much to do with the development of water colour painting in France. He died in Paris on the 25th December 1889.

DRESDEN.

1475-1869.

6½ by 10½. Signed. *In circulation. Townshend Bequest.*

"THE POOL," FROM THE ADELAIDE HOTEL, LONDON BRIDGE.

563-1882.

9 by 13½. Signed. *Jones Bequest.*

Reproduced in the *Catalogue of the Jones Collection*, Part III., 1923, Plate 14.

THE FALLS OF TIVOLI.

1287-1886.

12½ by 17½. Signed, and dated 1839.

THE TUILERIES GARDENS, PARIS.

94-1896.

21 by 34½. Signed, and dated 1858.

THE CITY OF PRAGUE.

D. 115-1905.

13 by 19½. Signed.

YEAMES, William Frederick, R.A.

Born in 1835 at Taganrog, where his father was British Consul. Was taken to Italy at the age of seven, and before

he was thirteen studied drawing at Dresden. Was subsequently a pupil of J. S. Westmacott and George Scharf (*q.v.*) in London. Exhibited at the Royal Academy from 1859, specialising in historical subjects. Was elected A.R.A. in 1867 and R.A. in 1878; held the posts of Librarian to the Royal Academy, Curator of the Painted Hall at Greenwich, and examiner at South Kensington. He married a niece of Sir David Wilkie (*q.v.*). Yeames died at Brimley House, Teignmouth, on the 3rd May 1918.

ADMINISTRATION OF DISCIPLINE IN THE CHAPTER OF A
MONASTERY. P. 24-1918.

18½ by 42¼. Signed, and dated 1867.

Given by Mrs. Yeames, widow of the artist.

YOUNG, Blamire.

THE HOERS.

P. 76-1919.

10½ by 14½. Signed.

Given by Cecil A. Hunt, Esq., R.W.S.

YOUNG, J. T.

A Southampton amateur who painted both in oils and water colours. He exhibited 1811-22. He was perhaps a relation of Tobias Young (*q.v.*).

CASTLE ON A ROCKY BANK ABOVE A BAY. 19-1872.

7 by 11½. Signed.

In circulation.

ROAD THROUGH A WOOD, WITH FIGURES. 212-1890.

8¼ by 4½. Signed.

LANDSCAPE, WITH A TOWN (PERHAPS SOUTHAMPTON) IN THE
DISTANCE. 1189-1893.

13½ by 17¾. Signed, and dated 1810 or 1816.

LANDSCAPE, WITH TREES AND STREAM. 1190-1893.

13½ by 17¼.

In circulation.

LANDSCAPE, WITH ROAD AND DISTANT CASTLE.

E. 3345-1922.

8¼ by 11¾. Signed. *In E.I.D. Given by Douglas Eyre, Esq.*

LANDSCAPE.

E. 3398-1922.

9½ by 13¼. Signed. *In E.I.D. Given by Douglas Eyre, Esq.*

YOUNG, Tobias.

Said to have resided for some time at Southampton, and to have had a local reputation there, but may have been confused with J. T. Young (*q.v.*). Exhibited at the British

Institution in 1821. Said to have painted scenery for Lord Barrymore's private theatre. There is a "Judgment of Solomon" by him in the Justices' Room at the Bargate, Southampton. Young died on the 1st December 1824.

LANDSCAPE, WITH FARM BUILDINGS AND FIGURES.

127-1890.

8 $\frac{3}{8}$ by 12 $\frac{5}{8}$.

NETLEY ABBEY: SOUTH VIEW.

P. 73-1920.

8 $\frac{9}{10}$ by 13 $\frac{3}{8}$. Signed.

ZUCCARELLI, Francesco, R.A.

Born at Pitigliano, near Florence, in 1702. After studying art at Florence and Rome, he visited Venice, Germany, Holland and France, and then came to London. Here he painted some views of the Thames and some scenes from Shakespeare, and was employed for five years as a scene painter at the Opera House. After a return to Venice he came again to London in 1752; his works became the fashion, and he was largely patronised. He was a Member of the Incorporated Society of Artists, and in 1768 a Foundation Member of the Royal Academy; he exhibited at these societies and at the Free Society from 1765 to 1782. Besides painting, Zuccarelli executed some etchings, and many of his pictures were engraved by Woollett, Byrne, Bartolozzi and others. He retired to Florence in 1773, and died there in 1788.

MARKET WOMEN AND CATTLE.

610.

15 by 22. Body-colour.

Reproduced facing p. 206 of *The Art of Water Colour Painting*, by E. B. Lintott, 1926.

LANDSCAPE, WITH FIGURES.

D. 697.

3 $\frac{3}{4}$ by 6 $\frac{3}{4}$. Body-colour.

Dyce Bequest.

LANDSCAPE, WITH FARMHOUSE.

D. 698.

11 $\frac{1}{2}$ by 15 $\frac{5}{8}$. Body-colour.

Dyce Bequest.

CITY ON THE BANK OF A RIVER, PROTECTED BY MOUNTAINS.

D. 699.

11 $\frac{1}{2}$ by 20 $\frac{5}{8}$. Body-colour.

Dyce Bequest.

The Department of E.I.D. contains two sepia landscapes by Zuccarelli and two life studies attributed to him.

UNKNOWN PAINTERS.

OLD COUNTRY HOUSE.

1499-1869.

9 $\frac{1}{8}$ by 11 $\frac{7}{8}$.

In circulation. Townshend Bequest.

- LANDSCAPE, WITH STREAM AND COTTAGE. 1511-1869.
10 by 14 $\frac{1}{8}$. *In E.I.D. Townshend Bequest.*
- LA TOUR DE PEILZ, LAKE OF GENEVA. 1156-1869 (A.L. 7115).
5 $\frac{5}{8}$ by 8 $\frac{5}{8}$. *In circulation. Townshend Bequest.*
- LANDSCAPE, WITH COTTAGE AND WATERWHEEL. 1079-1871.
12 by 17 $\frac{1}{2}$. *In circulation.*
- INTERIOR OF FINSBURY CHAPEL, MOORFIELDS. 117-1873.
7 $\frac{1}{8}$ by 10 $\frac{1}{2}$.
- SKETCH OF THE PORTRAIT OF MASTER BUTTALL, KNOWN AS
"THE BLUE BOY" (with notes at back). 310-1876 (E. 39-1920).
8 by 5 $\frac{3}{8}$. Pencil and water colour. *In E.I.D.*
The finished picture is in America. This drawing was formerly
attributed to Gainsborough.
- LANDSCAPE, WITH SHEEP PASSING ALONG A ROAD IN THE
MIDDLE AND A CORNFIELD ON THE LEFT. 323-1879.
12 $\frac{1}{4}$ by 19. Nineteenth century. *In circulation.*
- STREET VIEW IN HEREFORD. 134-1882.
12 $\frac{1}{2}$ by 17 $\frac{1}{4}$. Nineteenth century. *In circulation.*
- TIMBER WAGGON. 137-1882.
5 $\frac{3}{4}$ by 7 $\frac{1}{4}$. Nineteenth century. Pencil and Indian ink.
In E.I.D.
- COAST SCENE, WITH REMAINS OF A WRECK IN THE FORE-
GROUND. 432-1884.
9 $\frac{1}{2}$ by 14.
Painted in oil and water colour. Formerly ascribed to Girtin.
- LANDSCAPE, WITH TREES AND POND. 1100-1884.
5 by 9 $\frac{1}{2}$. *In circulation.*
- OLD AND NEW LONDON BRIDGE, FROM THE SURREY SHORE. 312-1886.
7 by 11 $\frac{1}{8}$. About 1831.
- ANCHOR WREATHED WITH FLOWERS AND A LABEL. 1101-1886.
9 $\frac{1}{4}$ by 6. *Dixon Bequest (Bethnal Green Museum).*
- AN INFANTRY SOLDIER SHOULDERING HIS MUSKET. 1605-1888.
6 $\frac{1}{2}$ by 3 $\frac{3}{8}$. Indian ink.
- LANDSCAPE, WITH POND AND TREES. 1700-1888.
10 $\frac{3}{8}$ by 16 $\frac{1}{2}$. Formerly attributed to Turner. *In circulation.*

- STUDY OF A BULL IN A LANDSCAPE. 165-1890.
 13 $\frac{1}{4}$ by 20. Dated Kerry, 1853. *In circulation.*
- LANDSCAPE, WITH FARM BUILDINGS AND POND. 122-1894.
 6 $\frac{1}{8}$ by 12. Indian ink and chalk. *Given by J. E. Taylor, Esq.*
- SAND PICTURE : LANDSCAPE WITH BRIDGE. Late eighteenth
 or early nineteenth century. 291-1898.
 17 $\frac{3}{4}$ by 23.
 Concerning "Sand Pictures," see *Notes and Queries*, 1st
 Series, vol. ix., pp. 217, 327; and 3rd Series, vol. i., pp. 348, 418;
 Catalogue of Mr. W. Burrough Hill's collection; *Southampton*
Times, 30th Aug. 1913; *The Star*, 21st May 1919; article on
 Zobel in the *Biographie Universelle*; *Strand Magazine*, vol.
 xxxvii., 1909, p. 609; illustrated article by F. L. Carter in *The*
Connoisseur, vol. lxxvii., 1927, pp. 215-221.
- LANDSCAPE, WITH GIPSIES. 745-1900.
 7 $\frac{1}{4}$ by 11. *In circulation.*
- DORDRECHT. 1808-1900.
 9 $\frac{1}{2}$ by 13 $\frac{1}{2}$. *Ashbee Bequest.*
 Formerly attributed to Bonington.
- FRENCH MARKET-PLACE, with a column surmounted by a
 figure of Victory celebrating Napoleon's victories. D. 964.
 7 $\frac{3}{4}$ by 5 $\frac{5}{8}$. *Dyce Bequest.*
- LANDSCAPE, WITH A STREAM AND WOODED HILLS IN THE
 BACKGROUND. C.A.I. 173.
 14 by 22. *Ionides Bequest.*
- SMALL HOUSE WITH A VERANDAH : A CARRIAGE STANDING
 NEAR. C.A.I. 568.
 5 $\frac{5}{8}$ by 7 $\frac{5}{8}$. Pen and wash. *Ionides Bequest.*
- DOUBLE WATERFALL. D. 984.
 13 by 9 $\frac{3}{8}$. *Dyce Bequest.*
- PROFILE PORTRAIT OF AN ELDERLY MAN. D. 985.
 Oval, 8 $\frac{5}{8}$ by 6 $\frac{1}{2}$. Chalk, tinted. *Dyce Bequest.*
- MANSION IN EXTENSIVE GROUNDS, WITH GROUPS OF
 FIGURES. D. 986.
 10 $\frac{1}{2}$ by 16 $\frac{1}{2}$. *Dyce Bequest.*
- VIEW OF THE OLD FORT, CALCUTTA. A.L. 527.
 15 $\frac{3}{4}$ by 21 $\frac{1}{4}$. *In E.I.D.*
- VIEW OF A COMMON. A.L. 5763.
 6 by 8. Signed. *In E.I.D.*
- FIGURE IN ARMOUR. A.L. 5766.
 13 $\frac{1}{10}$ by 9 $\frac{3}{8}$. *In E.I.D.*

- LANDSCAPE—SUNSET. A.L. 5767.
 $6\frac{3}{10}$ by $9\frac{7}{8}$. *In E.I.D.*
- COTTAGE AND RIVER. A.L. 5850.
 $8\frac{1}{2}$ by $11\frac{7}{8}$. *In E.I.D.*
- GRECIAN MAIDENS DECORATING STATUES. A.L. 6871.
 $8\frac{1}{2}$ by $6\frac{3}{8}$. *In E.I.D.*
- BOY AND BACCHANTE. A.L. 6872.
 $8\frac{1}{2}$ by $6\frac{3}{8}$. *In E.I.D.*
- A SERVANT MAID. A.L. 7116.
 $21\frac{5}{8}$ by $16\frac{3}{8}$. *In E.I.D. Townshend Bequest.*
- PORTRAIT: PERHAPS OF A MEMBER OF THE TOWNSHEND FAMILY. A.L. 7056. 2.
 11 by $8\frac{1}{4}$. *In E.I.D. Townshend Bequest.*
- LANDSCAPE, WITH TREES ON A SLOPE. D. 342—1888.
 $7\frac{1}{2}$ by $10\frac{1}{2}$. *In E.I.D.*
 Formerly attributed to Girtin.
- AN ITALIAN ROAD. D. 1600—1889.
 $7\frac{1}{2}$ by 6. *In E.I.D.*
- LANDSCAPE WITH LAKE AND CLUMP OF TREES. D. 1899—1889.
 $11\frac{1}{8}$ by $6\frac{5}{8}$. *In E.I.D.*
 Formerly attributed to Girtin.
- WINDSOR. D. 208—1890.
 $4\frac{3}{8}$ by $7\frac{9}{10}$. Dated 1838. *In E.I.D.*
 Formerly ascribed to John Varley.
- VIEW OF AN OLD STREET (? in Birmingham). D. 257—1903.
 $12\frac{1}{2}$ by $16\frac{3}{4}$. *In E.I.D.*
- BOPARD, ON THE RHINE. D. 1259—1903.
 10 by 7. *In E.I.D.*
- BOSTON STUMP. D. 1056—1904.
 $14\frac{3}{4}$ by $21\frac{1}{4}$. *In E.I.D.*
- LANDSCAPE, WITH A CASTLE ON A CLIFF. P. 67—1919.
 The paper bears a watermark date 1837.
 $7\frac{3}{10}$ by $9\frac{3}{8}$. *Bernard H. Webb Bequest.*
 Bought by the testator from the C. H. T. Hawkins collection
 as a Welsh view by C. Robertson.
 The above drawing and Nos. P. 72—1919, P. 73—1919, P. 89—
 1920, P. 90—1920, E. 4054—1920, E. 4055—1920, E. 4056—1920,
 E. 3353—1922, E. 3354—1922, E. 3362—1922, E. 3363—1922,
 E. 3374—1922, E. 3375—1922, E. 3387—1922, E. 3394—1922 and
 E. 3395—1922 are probably all by the same hand (the last twelve

in the Dept. of E.I.D.). It has been suggested, without any convincing evidence, that they are the work of an obscure drawing-master named Low, about whom nothing appears to be known. No. P. 91-1920 is perhaps a copy of a drawing by the same artist.

LANDSCAPE, WITH ABBEY BY A STREAM. P. 72-1919.

$7\frac{1}{8}$ by $10\frac{3}{8}$.

Bernard H. Webb Bequest.

On the same kind of paper as No. P. 67-1919. Apparently regarded by the testator as a work of C. Robertson.

See note at P. 67-1919.

LONDON FROM HAMPSTEAD HEATH. P. 73-1919.

$6\frac{1}{2}$ by $9\frac{1}{8}$.

Bernard H. Webb Bequest.

Apparently considered by the testator to be a work of C. Robertson, and bought as such by him from the C. H. T. Hawkins collection.

See note at P. 67-1919.

DERWENTWATER FROM CASTLE CRAG. P. 5-1920.

$6\frac{1}{16}$ by $10\frac{1}{16}$. Early nineteenth century.

LANDSCAPE, WITH A MAN SKETCHING. P. 89-1920.

$7\frac{1}{8}$ by $9\frac{5}{8}$.

Given by G. T. Phillips, Esq.

See note at P. 67-1919.

LANDSCAPE, WITH A HORSE WATERING. P. 90-1920.

$5\frac{1}{2}$ by $8\frac{5}{8}$.

Given by G. T. Phillips, Esq.

See note at P. 67-1919.

LANDSCAPE, WITH COWS IN A LAKE. P. 91-1920.

$5\frac{3}{8}$ by $7\frac{1}{8}\frac{7}{8}$.

Given by G. T. Phillips, Esq.

Possibly a copy of a drawing by the artist who is supposed to have painted No. P. 67-1919 (*q.v.*) and other drawings in the collection.

THE MUMBLES, GLAMORGAN. P. 53-1922.

$8\frac{3}{8}$ by $11\frac{3}{8}\frac{7}{8}$. Eighteenth century. *Given by Guy Francis, Esq.*

CALAIS HARBOUR. P. 12-1924.

$5\frac{1}{16}$ by $10\frac{1}{16}$. About 1830-40.

Bequeathed by the late Howard D. L. Galton, Esq.

FROM A WINDOW, GIBRALTAR, 9TH JUNE 1865. P. 21-1924.

$8\frac{1}{2}$ by $12\frac{5}{8}$.

Given by Capt. Arthur James Stark.

TOP OF THE ROCK, GIBRALTAR, 1865. P. 22-1924.

$8\frac{1}{2}$ by $12\frac{5}{8}$.

Given by Capt. Arthur James Stark.

THE OLD COUNCIL HOUSE, SALISBURY. 98-1892.

$9\frac{3}{8}$ by $12\frac{1}{8}\frac{3}{8}$. Formerly ascribed to Rowlandson.

A FISHERMAN. D. 251-1890.

$11\frac{1}{4}$ by $9\frac{1}{8}$.

In E.I.D.

Formerly thought to be by Rowlandson, but no longer considered to be his work.

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10. W. Taverner. No. 443.



11. R. Adam. No. 130—1890.



12. W. Pars. No. 179—1890.



13. T. Hearne. No. 4—1891.



14. E. Edwards. No. P. 1—1913.



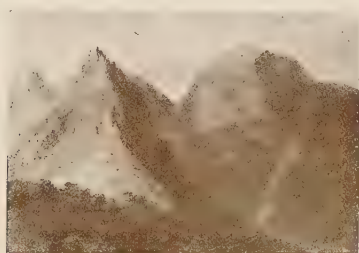
15. J. A. Gresse. No. 1731—1871.



16. J. M. Barralet. No. P. 20—1925.



17. J. R. Cozens. No. D. 705.



18. J. R. Cozens. No. 3042—1876.



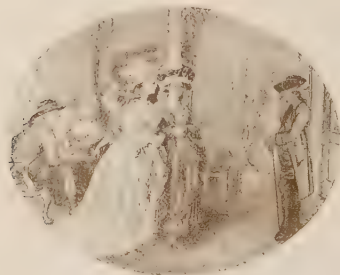
19. G. Robertson. No. 191—1890.



20. T. Rowlandson. No. 1690—1871.



21. S. H. Grimm. No. P. 65—1921.



22. J. R. Smith. No. 512—1892.



23. A. T. Devis. No. 598—1892.



24. F. Wheatley. No. P. 45—1923.



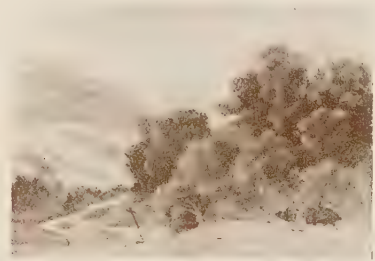
25. J. M. W. Turner. No. 3054 -1876.



26. J. M. W. Turner. No. 502—1883.



27. T. Girtin. No. 499.



28. T. Girtin. No. P. 43—1924.



29. T. Girtin. No. 405—1885.



30. T. Girtin. No. 380.



31. J. Downman. No. D. 709—1907.



32. H. Edridge. No. 504—1892.



33. E. Dayes. No. 1714—1871.



34. P. Sandby. No. 383.



35. P. Sandby. No. D. 1831—1904.



36. E. Dayes. No. 1756—1871.



37. T. R. Underwood. No. 407—1885.



38. M. A. Rooker. No. 1727—1871.



39. B. T. Pouncy. No. 108—1879.



40. M. A. Rooker. No. 51—1881.



41. J. Malton. No. 492.



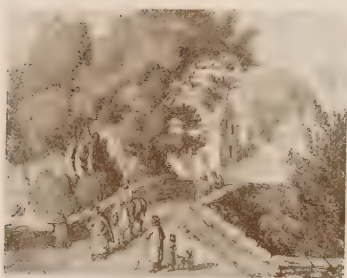
42. T. Malton, jun. No. 1725—1871.



43. J. R. Smith. No. 321—1887.



44. W. Blake. No. 697.



45. T. Rowlandson. No. D. 798.



46. W. Blake. No. 69—1894.



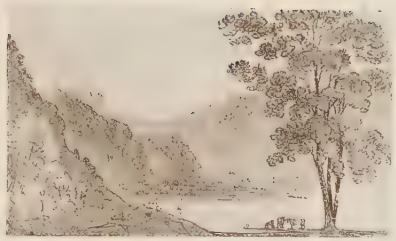
47. J. Varley. No. 1742—1871.



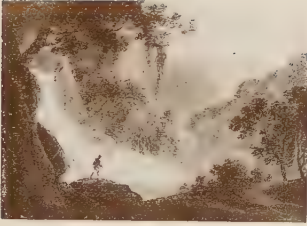
48. C. Varley. No. 108—1895.



49. J. Varley. No. 176—1894.



50. J. Baverstock Knight. No. P. 98—1922.



51. W. Payne. No 1053—1884.



52. Copley Fielding. No. 2972—1876.



53. J. Laporte. No. 816--1877.



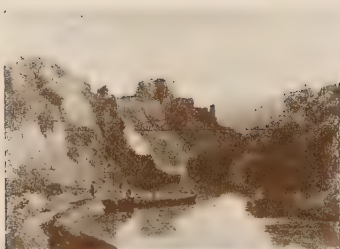
54. J. J. Chalon. No. 137—1890.



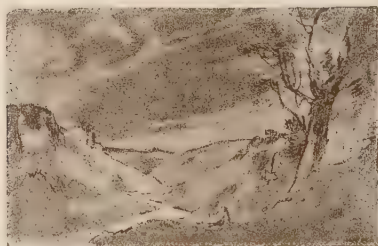
55. J. Constable. No. 215—1888.



56. J. Constable. No. 626—1888.



57. W. Havell. No. 3657—1876.



58. J. Constable. No. 247*b*—1888.



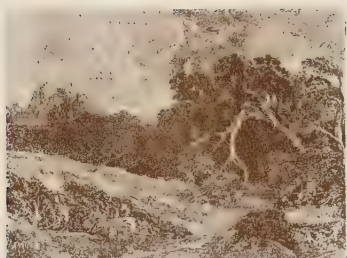
59. J. Constable. No. 1629—1888.



60. S. Prout. No. 344.



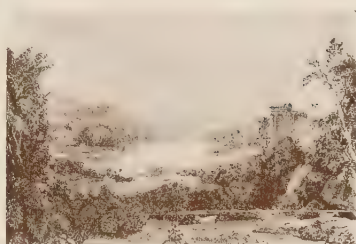
61. J. Buckler. No. P. 52—1922.



62. F. O. Finch. No. 1141—1886.



63. J. Glover. No. 1122—1886.



64. G. Barret. No. 1090—1886.



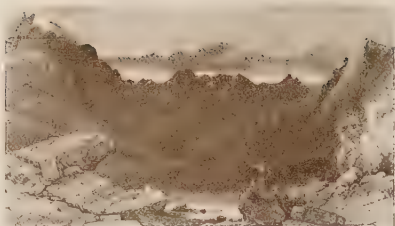
65. T. Gainsborough. No. D. 676.



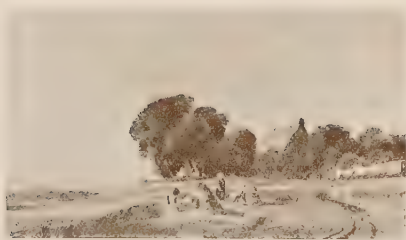
66. L. Clennell. No. 980—1901.



67. P. De Wint. No. 179—1898.



68. G. F. Robson. No. 1426—1869.



69. P. De Wint. No. 10 N.G.



70. P. De Wint. No. P. 62—1921.



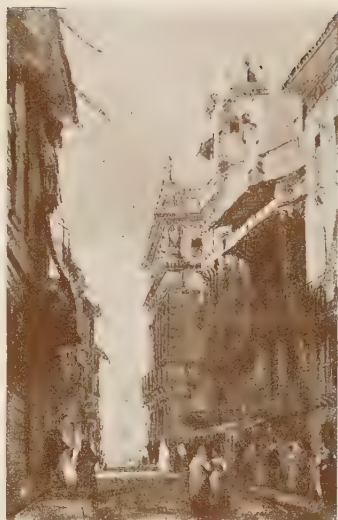
71. J. M. W. Turner. No. 3053--1876.



72. D. Cox. No. 3028—1876.



73. H. Edridge. No. 115—1894.



74. R. P. Bonington. No. 3047—1876.



75. G. Chambers. No. 510.



76. Copley Fielding. No. 125—1889.



77. W. A. Nesfield. No. 986—1901.



78. W. J. Müller. No. 91—1894.



79. J. S. Cotman. No. 662.



80. J. Crome. No. 620—1877.



81. J. S. Cotman. No. 93—1894.



82. J. S. Cotman. No. A.L. 6860.



83. D. Cox. No. 1018—1873.



84. D. Cox. No. 512.



85. Clarkson Stanfield. No. 2983—1876.



86. T. S. Boys. No. A.L. 5745.



87. A. G. Vickers. No. 52—1896.



88. E. W. Cooke. No. 177—1889.



89. T. S. Boys. No. P. 25 1922.



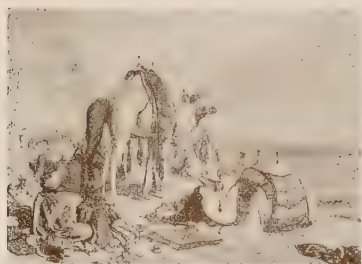
90. J. Holland. No. P. 21 1909.



91. W. H. Hunt. No. 451—1887.



92. F. Madox Brown. No. 268—1895.



93. J. F. Lewis. No. 532.



94. J. F. Lewis. No. 68—1890.



95. G. Cattermole. No. 1015—1873.



96. T. Sidney Cooper. No. 513.



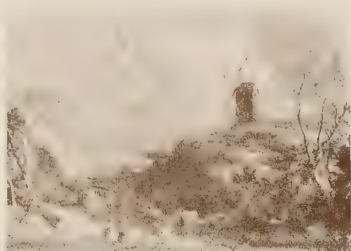
97. S. Palmer. No. P. 32—1926.



98. D. Roberts. No. 1736—1900.



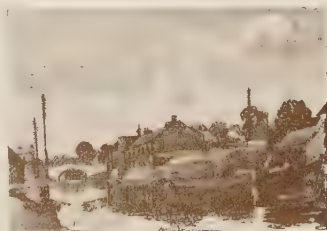
99. J. D. Harding. No. 178—1889.



100. S. Palmer. No. 1204—1886.



101. J. Holland. No. 1139—1886.



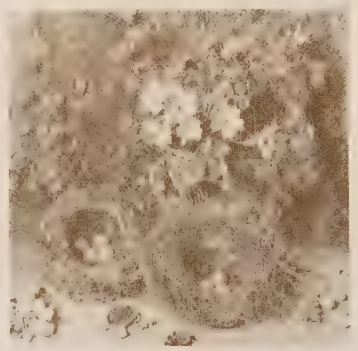
102. A. W. Rich. No. P. 3—1914.



103. Birket Foster. No. 1221—1886.



104. G. C. D. Rossetti. No. 72—1902.



105. W. H. Hunt. No. 1525—1869.



106. T. M. Richardson. No. 1109—1886.



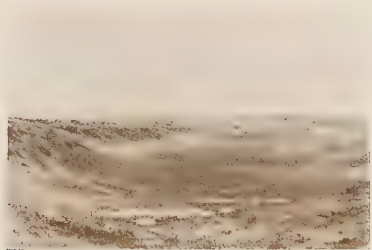
107. F. Walker. No. P. 2—1911.



108. Sir E. Burne-Jones, Bart. No. 257—1896.



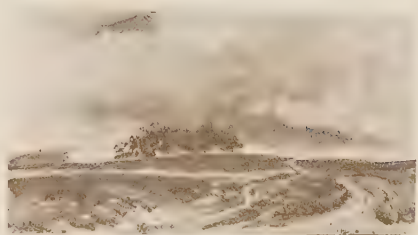
109. A. W. Hunt. No. P. 107—1920.



110. T. Collier. No. P. 5—1923.



111. K. Greenaway. No. 32—1902.



112. T. Collier. No. P. 39—1917.



113. J. S. Sargent. No. P. 31—1925.



114. W. Callow. No. F. 52.



115. G. J. Pinwell. No. 69—1900.



116. Sir J. E. Millais. No. D. 141—1906.



117. H. B. Brabazon. No. P. 18—1920.



118. A. Melville. No. D. 143—1906.

